



THE

Tatler

& Bystander 2s.6d. weekly 18 Oct. 1961



MOTOR SHOW NUMBER



PHOTOGRAPHED BY ELLIOTT ERWITT • DRESS BY BAZAAR

The sculptured splendours of a palace in Spain

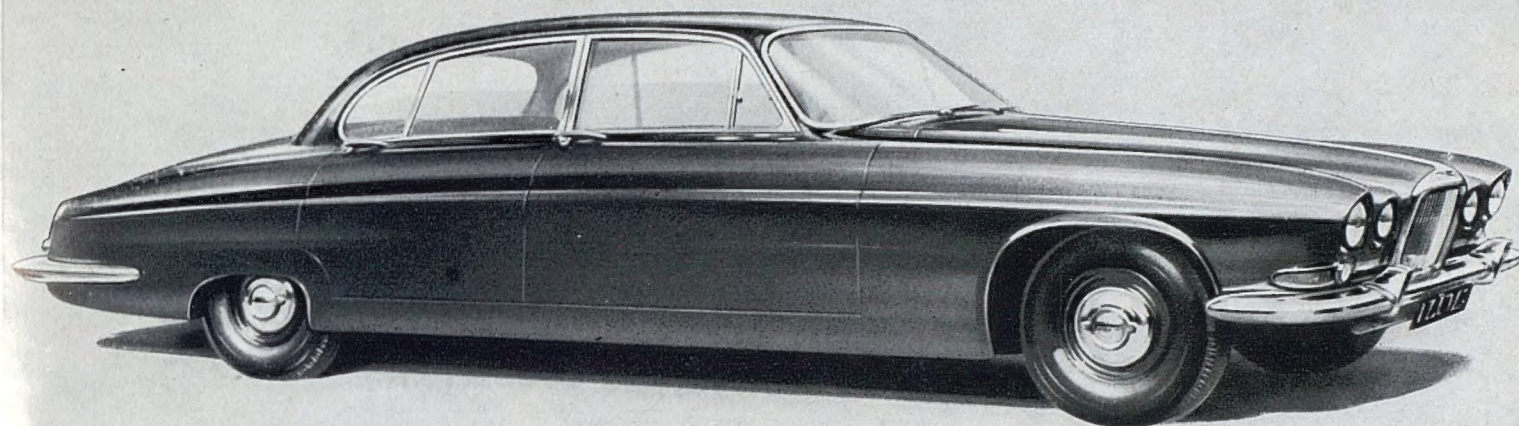
Here is a princely setting for the most distinguished sherry from Spain. About the time this great house was built, Harveys began shipping their famous Bristol sherries from nearby Jerez. The Bristol sherries you buy today are direct descendants of this regal way of life. And when you taste them, you know it.



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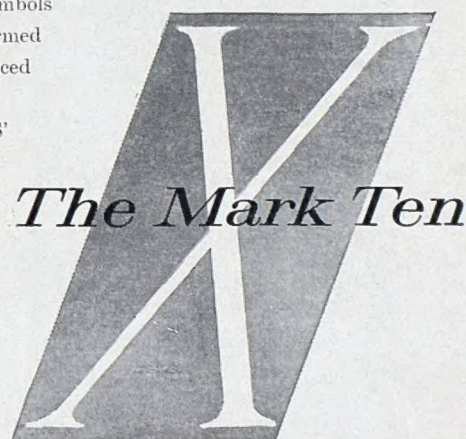


a completely new **JAGUAR**...a successor
to the Mark IX, now joins the famous Mark 2 and 'E' Type models

The Jaguar Mark X, although an entirely new car in construction, design and appearance, stems from a long and illustrious line of outstanding models which have been identified during the past decade by the symbols Mark VII, Mark VIII and Mark IX. All have been highly successful in their own right and have formed important links in a chain of development culminating in the creation of the finest car yet to be produced in the Jaguar big saloon tradition—the Jaguar Mark X.

This elegant model is of monocoque construction and is powered by the world-famous Jaguar XK 'S' Type 3.8 litre twin overhead camshaft engine with three carburettors. This highly versatile engine by reason of its flexibility, smoothness and silence is ideally suited for use in such a car as the Mark X where every emphasis has been placed upon refinement of performance. Producing 265 horsepower, the engine, save for minor details, is identical with that fitted to the recently introduced 'E' Type Grand Touring Models, and it endows the Mark X with a degree of performance superior even to the Mark IX which it now supplants. Independent suspension front and rear and disc brakes on all four wheels enable full advantage to be taken of this performance with safety and comfort, whilst the luxurious furnishings and appointments include such refinements as reclining seats, folding tables and high efficiency dual-control heating installation.

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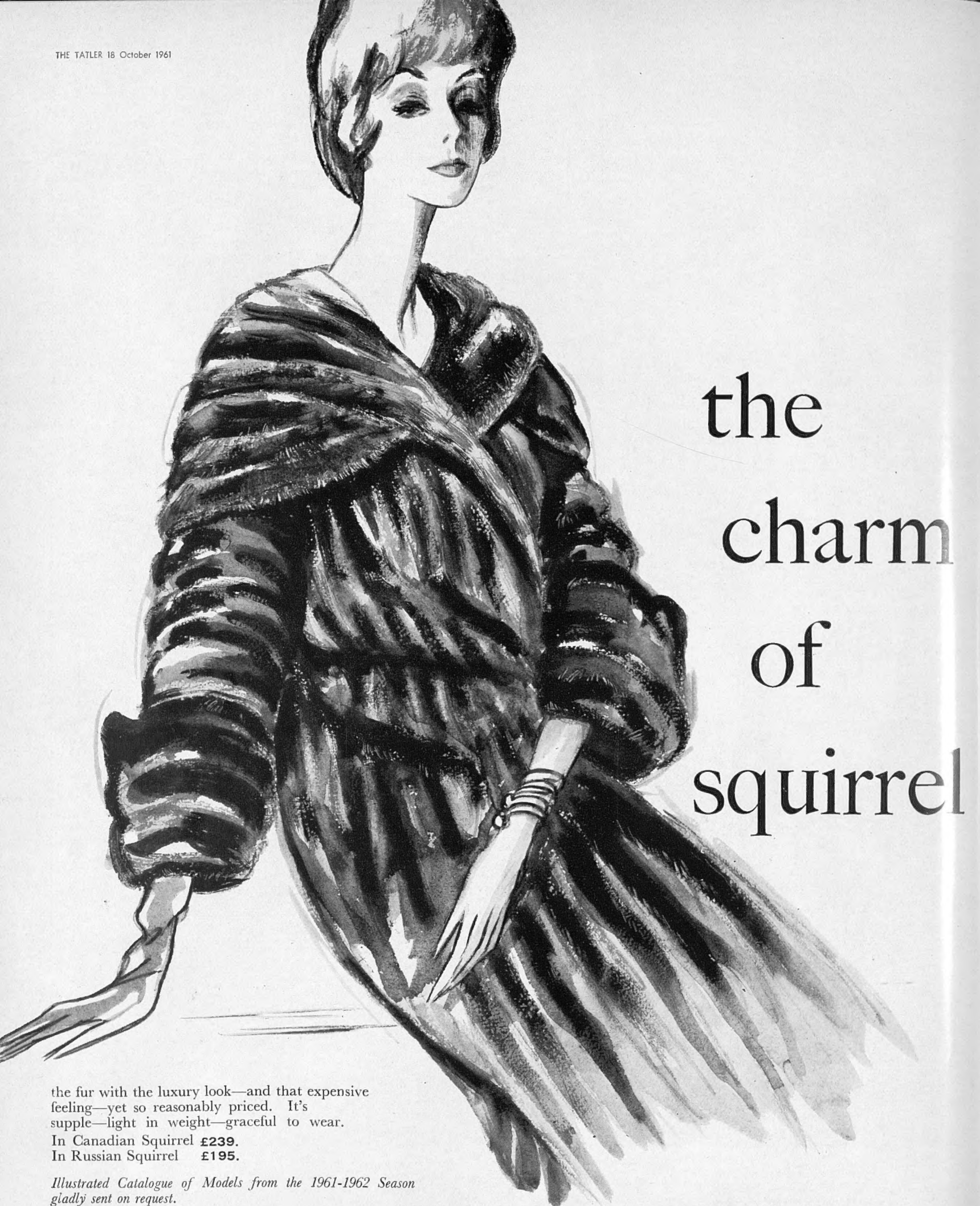
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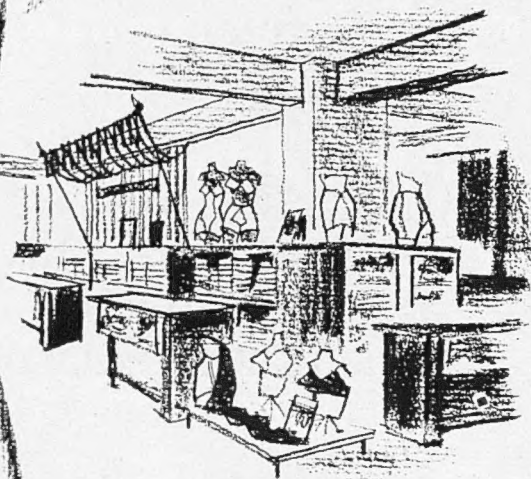
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The Centenaire "61" is the latest creation in the Eterna-Matic collection—the widest range of self-winding watches on the market!

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Observatory—demanding an infinitely higher degree of accuracy than the Official Watch Testing Bureaux. These unique results, which were obtained with Centenaire models, make the Centenaire "61" a potential Observatory Chronometer.

Extra-slim: Thanks to the perfect harmony of bezel and two-piece dial, the Centenaire "61" is one of the thinnest automatic watches in the world: at the same time ensuring fullest protection to the movement.

Automatic Calendar: The date changes automatically at midnight. In months with less than 31 days the date is set by simply pulling out and pushing back the winding crown.

This astonishing little gadget is yet further proof of the paramount qualities of the Eterna-Matic.

Unmatched Elegance: Since the winding crown in automatic models is used only to set the hands—in calendar models to correct the date as well—it is concealed under a narrow bezel, giving the appearance of a truly automatic watch combined with extra-slim elegance.

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SERGE MATTA

Superlative Rodier tweed in a suit by Serge Matta. Jacket simple, cut to follow the body line, skirt entirely new, cut to look slim in front but flaring out at the back. In green, grey or blue—all-over checked with carrot and a narrow line of black. Sizes 12, 14, 16 35 gns



BERNARD SAGARDOY

Bernard Sagardoy is ingenious with the design of this black-and-white tweed suit. It has a long, slimming rever on one side only and is distinctively braided in black. The front is waisted and fastened with braided buttons; the back falls straight. Skirt has the new gored flare. Sizes 12, 14, 16 in Garigue tweed 43½ gns Also available in hopsack in grey/black or blue/black 36 gns

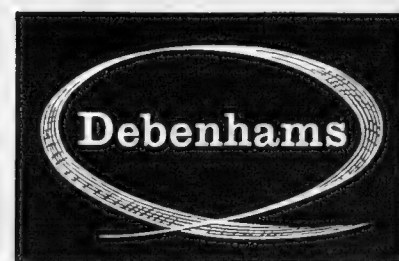


MADAME GRÈS

Madame Grès envisaged this coat in pure black. With a dramatic collar and a soft fluid line. The waistline impression continues round and the skirt falls in a graceful flare. In mixtures of brown, moss or sapphire—all with a black background—also in natural or to 43 gns

In our own workrooms we have made line-for-line copies of the originals, using fabrics chosen by the Couturiers themselves. In this way you have the choice of the most superb fashion at *extremely realistic* prices—between 29½ gns and 43½ gns.

We give you here just a glimpse of what we have in store for you, but we strongly recommend a personal visit. These superlative clothes are waiting for you in our Model Coat and Suit Departments and the Gainsborough Room.



CHARLES
MONTAIGNE

Here is a Charles Montaigne design showing the effectiveness of channel seaming. The deep standaway collar will allow for a mink cravat as an inspired finish to a beautiful coat. Of lambswool in laurel, Brazil, cherry or black. 35gns

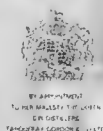
SERGE MATTA

Serge Matta designs this elegantly simple gown featuring the season's new princess line. In black wool with matching satin bows. Hips 36 to 42 29½ gns Also available with threequarter sleeves and in a variety of designs and colours in printed wool, including Mediterranean-blue, leaf-green or marron—at the same price.

MAURICE ROGER

Cocktail gown by Maurice Roger in an unusual black nylon fabric from Bucol of Paris, mounted on oystersatin. Matt-black satin also emphasizes the slender line of the front. Hip sizes 36 to 42 39½ gns

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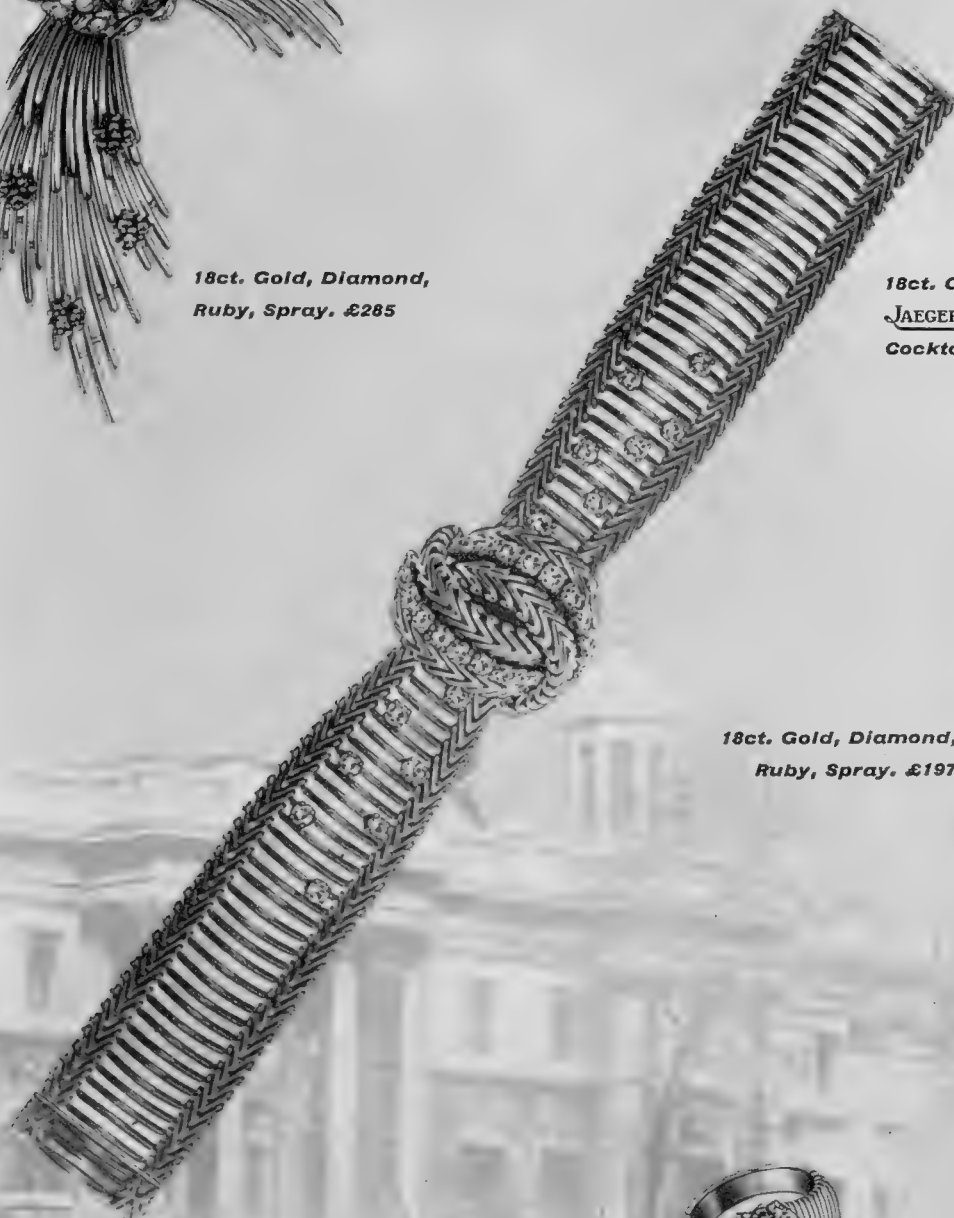
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Treasures of London



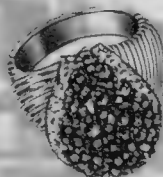
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**18ct. Gold, Diamond, Ruby,
Cocktail Ring. £195**

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THE
Tatler
& BYSTANDER

DONT CHANGE . .



Shown above "TURNabout" coat and beret in brilliant Red/Green/Grey Racin' Plaid (Grey reverse), also available in Snuff/Nigger/Maize (Nigger reverse) and Royal/Green/Black (Royal reverse).

Shown right—"TURNabout" coat reversed.

Far Right—Reversible "TURNabout" coat and matching skirt.
coats/suits about 30gns each • skirts 11gns • beret 4gns

From Wetherall Bond Street Sportsclothes the home of English classic hand tailoring comes the discovery of the century. Reversible "TURNabout" — which has taken years of research in textiles, design and world wide travel to perfect. Created in one luxurious twin-loomed material to ensure warmth without weight, in a brilliant profusion of colour, plaid on one side, plain on reverse, it is handtailored to perfection by their mastercraftsmen, and available at all Wetherall shops, Salons and better Stores everywhere.

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THE Tatler

AND BYSTANDER

2s 6d WEEKLY

18 OCTOBER 1961

Volume 242 Number 3133

GOING PLACES	166	In Britain
	168	To eat: <i>by John Baker White</i>
		Late: <i>by Douglas Sutherland</i>
	170	Abroad: <i>by Doone Beal</i>
SOCIAL	173	Mr. David Ormsby-Gore
	174	Muriel Bowen's column
	175	Women of the Year luncheon at the Savoy
	176	Puckeridge Hunter Trials
	178	The Bubbly Ball at the Dorchester
	179	The Star and Garter Ball at Richmond
	180	Wine tasting at Lebègue's
	183	Wedding of Miss Victoria Bathurst Norman and Captain Raymond Barthorp at Wraxall, Somerset
FEATURES	182	Lord Kilbracken
	184	Shapes at the Motor Show: <i>by Gordon Wilkins</i>
	193	Pre-Grand Prix <i>photographs by Dmitri Kasterine</i>
FASHION	196	The great classics
	202	Her clothes & her car
COUNTER SPY	201	Extras & additives
VERDICTS	204	On plays: <i>by Anthony Cookman</i>
	205	On films: <i>by Elspeth Grant</i>
	206	On records: <i>by Gerald Lascelles</i>
		On books: <i>by Siriol Hugh-Jones</i>
	207	On galleries: <i>by Robert Wraight</i>
GOOD LOOKS	208	Scent tasting
MAN'S WORLD	211	London Line—to all ports: <i>by David Morton</i>
OTHER PEOPLE'S BABIES	214	
WEDDINGS	216	<i>Brides & brides-to-be</i>
DINING IN	218	The hares are coming to town: <i>by Helen Burke</i>
ROSES AND ROSE-GROWING	221	Bring back the buttonhole: <i>by G. S. Fletcher</i>



The Queen at the wheel in Windsor provides the starting point for The Tatler's Motor Show number. There are more new cars this year than ever before, writes Gordon Wilkins, whose multi-picture review of Shapes at the Show begins on page 184. There's a section in colour on cars for sportsmen on page 190, and speed specialists can pick up some useful information on track tactics in Dmitri Kasterine's picture sequence on page 193. Jack Esten took the colour picture

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Elizabeth Arden



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Hamilton, Bermuda	First Class from £112. Cabin Class from £74.10.
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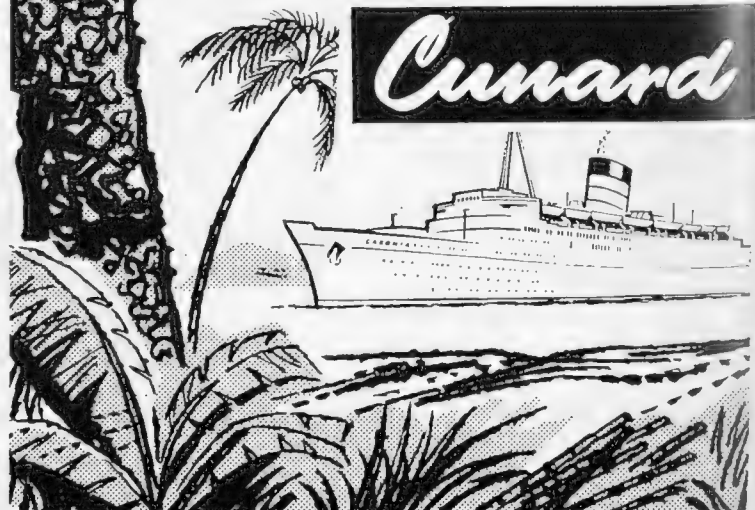
Special return sailings 'SYLVANIA'

From New York— February 23rd and March 22nd	} To Liverpool via Greenock
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On January 27th, the 'Caronia' leaves New York on her fabulous Far East Cruise, 32,880 miles—90 days—23 ports. Fares from £991.

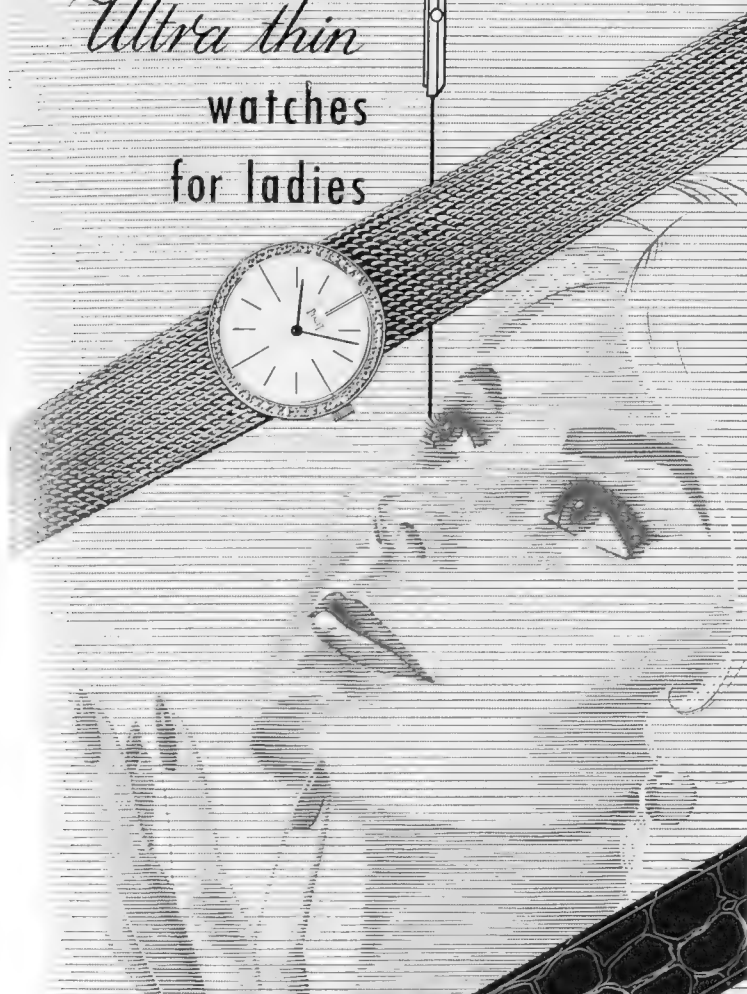


Colourful folders are now available from your travel agent or
Cunard Line, Cunard Building, Liverpool, 3 (Liverpool Central 9201);
15 Lower Regent Street, London, S.W.1 (Whitehall 7890)
88 Leadenhall Street, London, E.C.3 (Avenue 3010).

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... elegant. Size 38 hip. £28.19.6

MODEL GOWNS . . . FIRST FLOOR

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GOING PLACES

SOCIAL & SPORTING

Hunter trials: Cottessmore, at Braunston, nr. Oakham, 20 October. Army, at Tidworth Park, Hants; Albrighton Woodland, at Hagley, Wores; New Forest, at Beaulieu, Hants, 21 October. West Kent, Kensing, nr. Sevenoaks, 28 October.

Victoria League Diamond Jubilee Concert, in the presence of Princess Alice, Royal Festival Hall, 8 p.m., 24 October. (Tickets, R.F.H. & agencies, and the Victoria League, 38 Chesham Place, S.W.1.)

International Jewellery Exhibition, Goldsmiths' Hall, 25 October-2 December.

Robinson Crusoe Ball, Savoy, 23 October, in aid of the Erith & Crayford Conservative Association. (Tickets £3 3s. from the Secretary, 39 Cadogan Place, S.W.1.)

Scarlet Pimpernel Ball, Savoy, 26 October, in association with War On Want. (Tickets, £3 3s., from Mr. Derek Taylor, Washington Hotel, Curzon Street, W.1.)

Caravan Club Ball, Grosvenor House, 26 October.

Trafalgar Fair, in aid of the British Sailors' Society, Londonderry House, 26 October.

Michaelmas Ball, Wentworth Club, in aid of the N.S.P.C.C., 27 October. (Tickets £2 2s., inc. light buffet &

breakfast, from Mrs. John Fleming, Hazelbury, Ascot.)

Association of Lancastrians in London dinner, the Dorchester, 27 October. (Tickets, Mr. W. H. Butler, HOE 9851.)

Hallowe'en Ball, the Dorchester, 31 October. In aid of the National Children Adoption Association. (Tickets £2 15s., inc. dinner, from the Ball Secretary, 71 Knightsbridge, S.W.1.)

MUSICAL

Covent Garden Opera. *Iphigénie En Tauride* (last perfs.), tonight & 20 October; *Madama Butterfly*, 23 October; *Der Freischütz*, 28, 31 October. All 7.30 p.m. (cov 1066.)

Royal Ballet, Covent Garden. *La Fille Mal Gardée*, 19 & 26 October; *Petrushka*, *Diversions*, *Daphnis & Chloe*, 21, 27, 30 October; *Ondine*, 24 October; *Antigone*, *Symphonic Variations*, *The Firebird*, 25 October.

Sadler's Wells. *The Nightingale* and *Oedipus Rex*, tonight, 21, 25 October; *Barber Of Seville*, 19 October; *Flying Dutchman*, 20 October. (TER 1672/3.)

Royal Festival Hall. Pierre Monteux conducts the B.B.C. Symphony Orchestra & Chorus, 8 p.m., tonight; Tamas Vasary (piano), 150th Liszt Anniversary recital, 3 p.m., 22 October. (WAT 3191.)

Rosehill Theatre, Cumberland. *The Turn Of The Screw* by the English Opera Group, tonight & 19 October, 8 p.m.; Allegri Quartet with Benjamin Britten (piano), 21 October, 8 p.m. (Whitehaven 2422.)

ART

Paintings from the Earl of Incheape's Collection, Leggatt Bros., St. James's Street, 20 October to 10 November.

Old Dutch & Flemish Masters, Alfred Brod Gallery, Sackville St., Piccadilly, to 4 November.

EXHIBITION

The Motor Show, Earls Court, to 28 October.



FIRST NIGHTS

Arts Theatre. *Ducks & Lovers*, tonight.

Vaudeville Theatre. *Teresa of Avila*, 20 October.

Theatre Royal, Stratford, E. *The One Day Of The Year*, 23 October.

Nyree Dawn Porter stars on Sunday night television in *His Polyvinyl Girl*, ABC's first Armchair Theatre play with music. It is a modern fable set in a department store

BRIGGS by Graham

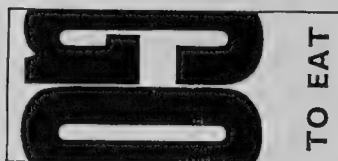




Peter Clark photo

Persian Lamb, double-breasted and satin-buttoned, by





John Baker White

Back to Hatchetts

C.S. = Closed Sundays W.B. = Wise to book a table

Hatchetts, Piccadilly. C.S. (HYD 0217.) As I was taken here first as a small boy more than 50 years ago, I welcome the reopening of this famous restaurant as Overtons' third establishment. With a red & green colour scheme, Japanese silk on the walls, tartan banquettes, and an 18th-century garden diorama, it is completely new. The food and wines will conform to the high standards set in the other Overton establishments; prices, too, are about the same.

The Guards Bar—Geoffrey Russell-Hey's brain-child—is something extra special. The carpet is the exact colour of a Guard's greatcoat; the walls, banquettes and stools are covered in Guards officers' tunic facing cloth. The central light is a drum, and there is a splendid collection of swords. As a rifleman I give it my full praise. W.B.

Twinings Coffee House. In 1706 Thomas Twining opened Tom's Coffee House in Devereux Court, off the Strand. In August, 1961, at No. 216 Strand, Twinings opened on the site of Thomas's original and now famous tea business. The long, narrow room is pleasantly got up, and has on its wall the original Hogarth painting of Mr. Thomas. Warm *croissants* and rich *gâteaux* are served, with six kinds of tea, and the house's own blend of Kenya and South American coffee, hot or iced. **The Playbill**, 7 Beauchamp Place. (KEN 4109.) Dinner every night, including Sundays, but not Mondays, from 7 p.m. to midnight. Small, intimate and candle-lit. Starr Lidell cooks, and in my opinion she is one of the best original, non-conforming, cooks in London. If in doubt try the Mermaid (fish) *pâté* at 5s., and the Starr spare rib at 10s. This you eat in your hands like a corn-on-the-cob; special bibs are supplied. Licensed.

Wine note

A most useful job in preparing a list of the rare and lesser known wines of France available in Britain has been done by Asher Storey & Co., Ltd.,



The new Hatchetts—Overton's third establishment

of 127 Lower Thames Street, London, E.C.3. Storey's function is to select these wines and distribute them to wine merchants here; but they are always willing to tell you where you can buy them. The list is available on application. It includes Château Grillet 1959, from the only vineyard in France in single ownership to enjoy an appellation all its own. Most of its very small production goes to the Pyramide at Vienne or the Beau Rivage at Condrieu.

The Chelsea Wine Fair, organized by Peter Dominic Ltd., is at Chelsea Town Hall on October 24, 25 and 26. Sessions daily noon to 3 p.m. and 6-9 p.m. Admission 7s. 6d., and round about 100 wines from all over the world at 6d. a glass. Also films. A welcome "extra" for Motor Show week.

... and a reminder

Sir Harry's Bar, corner of Hertford Street and Down Street. (GRO 7597.) "Confort cossu" is what the French would call it.

Unity Restaurant, 91 King's Road, Chelsea. (FLA 1379.) Good Greek

cooking, long established and not expensive.

Connaught Hotel grillroom. (GRO 7070.) Fine cooking including traditional English dishes.

Ariel Hotel, London Airport. (SKY 2552.) First-rate, with a restaurant on the Grill & Cheese pattern.



Douglas Sutherland

Elephant country

A CLUB THAT JUMPED INTO TOP FLIGHT POPULARITY FROM THE DAY IT opened is the **White Elephant** in Curzon Street. Chief inspirations behind the venture are those of Victor Brusa and West End impresario Leslie Linder. Every night the table reservations read like the guest list at a Command performance. It must be one of the hardest clubs to join, but from last month there has been another way of getting in, for Victor Brusa has taken over what was the old Five Hundred Club in Albemarle Street. This old-established club has long had a reputation for good food and wine and I have never quite understood why it has not been more widely known. Under the new arrangements the Five Hundred has been rechristened the **Little Elephant** and 3 gns. buys membership to the White Elephant as well which must surely make it one of the most worthwhile club cards to own. Associated in the new venture is film star Richard Attenborough and with the new décor, the high standard of cooking and reasonable prices I do not think it will be long before the "house full" notices go up.

Victor Brusa himself has already established a reputation as the restaurateur with the golden touch. It is his uncle who owns the famous Brusa's restaurant in St. Martin's Lane, considered by many to be one of the best of London's small restaurants. Victor, who has done

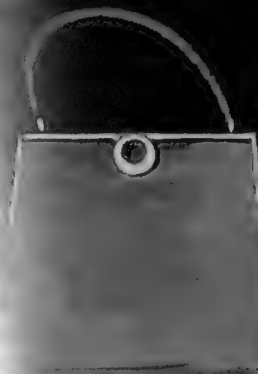
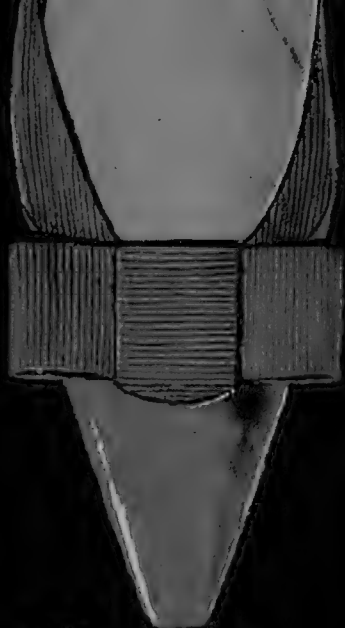
most things in the catering line from selling fish and chips in Brighton to holding down a top job with one of the biggest catering companies in the country, used to help run it before deciding to branch out on his own. In a couple of years his own name has become one of the best known where gourmets gather. I was interested to discover that, like another great restaurateur, Mario at the Caprice, Victor Brusa is passionately fond of cooking and family Sunday lunch is a busman's holiday for him. He always insists on doing the cooking himself. Family favourites are tomato soup cooked with onions and garlic and roast beef which he considers to be one of the finest dishes in the world.

What a difference a good barman makes to a club. There are few customers who are immune to the flattery of having their names remembered, and their likes and dislikes, and the barman who has a good memory for faces must be worth his weight in gold to his employer. I was thinking this watching Ron Broderick at work in that immensely popular club bar the **Maisonette** in Shepherd Market, and reflecting that while it is the barman's job to know so much about his customers it is a rather one-sided relationship, for a good barman never talks about himself. It was then that club owner Ruby Lloyd told me a story about Broderick which I think is worth repeating.

During the blitz in London in the last war a bomb exploded in his immediate vicinity and the next thing he remembered was that he was lying on his back and feeling numbly cold. Cautiously raising himself into a sitting position he found to his horror that he was laid out on a marble slab in the mortuary. Just then one of the attendants caught sight of him. "Do lie down again, old man," he said as he hurried past. "We are far too busy for this sort of nonsense!" I shall now regard Broderick's cocktail speciality, the "corpse reviver," with new respect.



ELIZA III—a beautifully fitting court shoe with this season's modified square toe. Black patent or Navy—5½ gns.—with matching handbags from our Lederer collection. From 24-25 New Bond Street and Knightsbridge.



Russell & Bromley



ALLEGRE III—a fine black patent court shoe made from selected skins. Cedar or Black, 5 gns.—with matching handbags from our Lederer collection. From 24-25 New Bond Street, Knightsbridge and branches.

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CYMA AUTOROTOR

Quality from all points of view marks the self-winding

CYMA AUTOROTOR, with the famous Cymaflex shock absorber. Its "magic heart" is enclosed in ultra flat all-steel 'Navystar' waterproof case. Model shown £32.17.6 (with date—£37.0.0). Models in Gold from £49.17.6.

CYMA carefully studies feminine tastes, too, and the ever-popular, 'double-snake' bracelet watch below, in 9 ct. Gold at £33.17.6 is just one fine example.

There are over 90 Ladies' and Men's CYMA watches from 15 gns. to £200. Ladies' diamond-set pieces up to £1,250.





Doone Beal

Lisbon, city of lights

"A DOCE VIDA," PROCLAIMED THE CINEMA POSTER ON THE OUTSKIRTS of Lisbon. Portuguese, not easy to understand vocally, has enough in common with Italian and Spanish to make it an interesting exercise in print. But the odd thing is that this phrase, which has now passed into our own currency, is if anything even more applicable to Lisbon and its satellites of Estoril and Cas-Cais than it is to Rome itself. In a land where the fishwives still walk barefoot on the city quays, national costume is a reality and not just picture book. One dances nightly into the not-so-small hours of four and five at places like Tagide, in Lisbon; Chopana, on the Estoril road; the Palm Beach, Ronda and Canoa in Cas-Cais. These are only a few of them, but since this is a highly esoteric society most people go to one or other.

Estoril's evenings begin, around nine, with aperitifs in the bar of the Palace—still one of the most quietly elegant bars in Europe, with a hotel to match. People go on to the English Bar in Monte Estoril, or to Fim de Mundo or Tres Porquinhos in Cas-Cais for dinner, speeding along the ribbon of road bordering the sea, with the lights of Lisbon

glittering behind at the distant end of the estuary. The days are taken up with swimming (distinctly brisk in the West Atlantic, at this time of year, but still hot enough to lie in the sun) or with golf on one of the prettiest courses I know.

This is the familiar picture, but what to me was far less familiar and of infinite charm was Lisbon itself. In spite of the new and shiniest of Ritzes, aimed at an international, expense-account clientele, Lisbon must be one of the least exploited, and certainly one of the most flavour-some, of Europe's capitals.

Its switchback cobbled streets loop the hills (not easily do you forget the fact that Lisbon is built on seven of them, if you happen to be walking). Trams drag their load almost at the perpendicular, with street urchins clinging on to get a lift. The reward of the heights is the wonderful series of balconies and vistas over the crenellated rooftops and tall spires. From these there is always a sight of the river—sometimes soft and milky, sometimes enamelled blue—as it loops round the city and finally sweeps out to sea like a great cornucopia. White ocean liners are moored by the docks just downstream of the pale pistachio-green buildings that line Black Horse Square. In Lisbon, the docks and the river are part of the city.

The sea, and the rewards it brought to Lisbon in the 15th century, are echoed in much of its architecture: notably in the glorious Hieronymites Church, built with "India pennies"—a tax levied on the spices and silks brought back from the East after Vasco da Gama's great discovery. He is buried in this church, on the site from which his caravels once set forth. On its carved stone pillars are represented ropes, pineapples, palms and flowers; it celebrates a time when Portuguese navigators had in 50 years discovered half of the then known world. It owes something to the Moorish, something to the Gothic, and there is probably not another building quite like it in Europe. A second Renaissance of enormous wealth came to Portugal a century and a half later, after the Spaniards had come and gone. This is commemorated in the Church of Sao Roque, with a side chapel built entirely of lapis lazuli and some lovely mosaics. Created by Italian artists and brought to Portugal by three ships, it cost a quarter of a million pounds and the Pope was paid 100,000 cruzadas by King Joao V for consecrating it.

Much of Lisbon was built in an age when the opulent was also beautiful, and the rest, rebuilt after the earthquake of 1755, was superbly planned and laid out by a team of architects, so that it has the harmony of Haussman's Paris. Look at it from the height of the oldest part of the city, Rua D'Or, which leads off Black Horse Square up a series of twisting alleyways. But above all, see it from the water: take the 10-minute ferry over to Cacilhas, and lunch or dine in one of the fish restaurants there (Floresta has glass walls). On the subject of food, the best in Lisbon is probably that at Tavares, but I also liked Sol Mar in Rua das Portas de Santo Antao: large and modern, but excellent on shellfish, with a tankful of live lobsters. Another restaurant—this time for its setting—is Montes Claros, on the inland road between Lisbon and Estoril: A view over the estuary on one side, towards the Sintra hills on the other, with sun-baked garden and swan lagoon.

Lisbon's chief shopping districts are Rua Garrett (known as Chiado), and the Baixa district just behind the port. Apart from gloves and certain jewellery, the best buys are things for the house. Tiles are one of the charms of local décor, and there is a good selection at Sant' Anna, Rua do Alecrim. Basto Silva, in Rua do Nicolau, have good ceramics. And for things made of cork, which are unique to Portugal, go to Casa Cortica, on Rua Escola Politecnica. This same street, lined with antique and junk shops, continues down into Rua Pedro V and Rua Pedro de Alcantara, where it takes a sharp plunge down into the lower city. Before you plunge with it, stop at the Port Wine Bar, 45 Pedro Alcantara, where you can taste from some 200 varieties of port. This interesting establishment is operated by the trade, and from it you can get all kinds of background information, not to mention the port itself. I grew very fond of the dry white ports, excellent aperitifs.

Of Lisbon, I hope to write more later. Of southern Portugal, next week. TAP's flights to Lisbon, by Comet, leave London daily (except Monday) at 3.15 p.m., tourist return £58.



J. ALLAN CASH

The old aqueduct which formerly carried Lisbon's main water supply and (top) the River Tagus at Lisbon

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THE TATLER 18 OCTOBER 1961

OUR NEW MAN IN AMERICA



B RITAIN'S new ambassador to America, the Hon. David Ormsby-Gore, sails tomorrow to take up his Washington post. The appointment follows a tough season as British representative at the Geneva disarmament talks. In between came brief rest periods at his home at Woodhill (*above*) near Oswestry—he has been M.P. for the division since 1950—with his wife and children, Victoria, Jane, Alice and Francis. An elder son, Julian, is at McGill University, Montreal. Mr. Ormsby-Gore is an active participant in his children's sports, is currently engaged in teaching Francis the politic game of golf. And all the Ormsby-Gores like to join in a game of cricket with the taped-up family bat on the lawn at Woodhill. Muriel Bowen talks to the Ormsby-Gores overleaf



Guests at the luncheon listening to Miss Anna Neagle, Below: Lady Elliott of Stobs



Muriel Bowen reports . . .

OUR NEW AMBASSADOR TO WASHINGTON, THE Hon. David Ormsby-Gore, & Mrs. Ormsby-Gore sail for America in the early hours of tomorrow in the Queen Mary. They should find it easy to slip into Washington life for both have a quality the Americans value above most others: enthusiasm. Life to them is clearly something to make the most of, something to have fun with. The Americans will find them easy to entertain. He's an amusing talker, a master of the short, neatly-rounded phrase. She has one of those charmingly soft voices and looks ridiculously young to have a son of nearly 21. Like all astute wives of Ambassadors she's been corresponding with her predecessor, Lady Caccia, on what to do, and what to take. When I talked to them at their flat near Hyde Park they were fearful of only one thing: the reported heat of the Washington summers. They both play tennis and when it's 99 in the shade the tennis court isn't the most appropriate of relaxations from diplomatic tensions. Mr. Ormsby-Gore likes to read widely (he plans to get down to history and biographies again now that he's finished with all the paper work of the disarmament negotiations.) Racing and shooting—hunting as they call it in the States—are things he enjoys enormously. The Americans say that he *understands* their football, something that must give him a splendid start as Ambassador. Indeed, when the five Ormsby-Gore children start up any sort of game on the lawn

of the family place in Shropshire (see pictures on preceding page) the Ambassador is quickly in the thick of it. That tatty-looking cricket bat he's using in the picture is one of the most loved of family possessions. The contents of the first aid box have been used on it many times and if it wasn't for this, as Mrs. Ormsby-Gore confirms, it would have disintegrated years ago. The Ambassador seems to have a fondness for tatty things. If it had not been for his secretary's initiative in getting him a new red dispatch box he'd have turned up in Washington with a really battered old thing.

With them to America will go their eldest daughter Jane, 18½ (she's been studying Spanish recently, likes to go go-kart riding in Shropshire, and has come to no known advance opinions about Washington); Alice, who is 9; Francis, 7; a nanny and a private secretary. Julian, 20, who is at McGill University in Montreal, will be joining the family for Christmas when he celebrates his twenty-first birthday. Victoria also goes to Washington for the Christmas holidays. She's 14 and at St. Mary's, Ascot, the Roman Catholic boarding school. Mr. & Mrs. Ormsby-Gore have already seen a lot of America. They've been to Boston, San Francisco, Denver, Dallas, Albuquerque and other spots north, south, east and west. At 43 the Ambassador is a year younger than President Kennedy but he's had a much greater experience of foreign

CONTINUED ON PAGE 178



Miss Angèle Delanghe, the couturier, talked about success



Miss Anstice Gibbs, Chief Commissioner of the Girl Guides' Association



Miss Tania Heald, the 1961 British Ladies Ski Champion



Dame Ninette de Valois—600 women were there



Mrs. Tom Page and the Marchioness of Lothian, chairman of the luncheon. Left: Lady Chesham and Mrs. R. H. Hyde-Thomson



Lady Dorothy Macmillan and Dame Patricia Hornsby-Smith, who amused guests with descriptions of her U.S. visit



The Lord Mayor of York, Ald. Mrs. I.S. Wightman; Deputy Lord Mayor of Leicester, Mrs. Dorothy Russell; and the Hon. Mrs. de Zulueta

WOMEN OF THE YEAR

They met at the Savoy for the 7th of the annual luncheons organized to help the Greater London Appeal for the Blind

The Puckeridge held their ninth annual Hunter Trials in open country around Alswick Hall, Buntingford, Herts, with a 150-strong entry from local and adjacent hunts



Mr. W. Brake and Mr. John Watney, two of the judges



HUNTER TRIALS



Above: Lady Sinclair on Amelia
Left: Miss Prue Sporgborg, daughter of one of the stewards



Miss A. Legard, of the Grafton Hunt, finishing the course at a gallop on Game Cock



Mr. M. Connell, another Grafton follower, jumping a brush fence on Whippy in the Open 'chase



Left: Miss Pearl Willett, of the Essex, with Mr. John Simpson, secretary of the Puckeridge Supporters' Club, and his wife. Below: Two judges, Mr. P. W. Gee, a solicitor, and Mr. E. Marriage, of the Essex



Above: Mr. N. M. McElligott, the London magistrate, and Air Vice-Marshal Sir Laurence Sinclair. Left: Mr. D. G. Pelly



Miss Jane Faulkner, who turns out with the Essex, riding Ranksborough Gorse in the Open



Taking one of the more difficult fences on Scot Free was Miss L. Rochford of the Old Berkeley

At the annual ball at Richmond (right) in aid of the Star & Garter Home were Cllr. Robert Sinclair, chairman of the Ball committee, Ald. Mrs. Robert Sinclair, Col. Geoffrey Anderton, commandant of the Home, & Mrs. Anderton. Below: Mr. Robert Haynes & Mrs. E. E. Phillips

THE STAR AND GARTER BALL



MURIEL BOWEN *continued*

affairs than the President had prior to taking office.

The Women of the Year Lunch brought a galaxy of women (and hats) to the Savoy—600 in all and almost as many again had to be disappointed. Lady Dorothy Macmillan was there and so were Viscountess Astor (former model Bronwen Pugh) Miss Joanna Scott-Moncrieff, Mrs. Mirabel Topham, Dame Rebecca West, and Miss Mervyn Pike, the Assistant Postmaster General. Women's luncheons have been gathering great momentum in the last few years, especially in the Midlands and the North West. So it was no surprise to most of those present to find the Marchioness of Lothian presiding over such a huge gathering. I sat between Ald. Mrs. Dorothy Russell, Leicester's second woman Mayor in 700 years, and Miss Agnes Russell (no relation), a harbour master from Cornwall. Miss Russell's greeting was particularly warm. "Last year at this lunch I sat beside a beauty expert," she confided. "I told her I had spray beating on my face all day and that I was no use to her at all. But she told me that I was just the sort of person that she would like to get hold of." The theme of the lunch was success, and half a dozen women including Dame Ninette de Valois, Miss Angèle Delanghe, the couturier, and Mrs. Janey Ironside, a pretty woman with an elfin face who is Professor of Fashion at the Royal College of Art, gave their version of it.

Success in the end meant so many different things. Miss Patricia Hornsby-Smith, recently made a Dame and more recently returned from a visit to the other side of the Atlantic, had some very original observations. "To go up to the

reception desk at a smart American hotel and announce yourself as 'Dame' is a sure way to be shown the door!"

WINE & WOMEN

Usually October isn't much of a month for party-going, but connoisseurs gathered in great numbers in the massive brickwork caverns beneath London Bridge station for Lebègue's annual tasting (*pictures on page 180*). This year it was a celebration for the firm founded 100 years ago after the then Chancellor, Mr. Gladstone, made a reduction in the duty on wines as a sweetener to what for those days was a bitter Budget. As a Chancellor of the Exchequer gave the impetus to starting the firm, the founder's successor, Mr. Guy Prince,

asked Mr. Selwyn Lloyd to be one of his guests to a luncheon prior to the tasting. One might have expected that Mr. Lloyd having put wines into his "squeeze" in July would not have been considered worthy of such an invitation. But Mr. Prince, who has a tremendous sense of fun, believes it takes more than good wine and good food to make a really good lunch party. So as well as the Chancellor he asked all his main business competitors along too.

Mr. Prince gave them lobsters, baron of beef and Wiltshire ham, apple pie with Devonshire cream, and a selection of cheeses. The wines included the clarets Latour and Margaux, 1953, and Haut-Brion, 1943 (Haut-Brion, guests learned, is in danger as Bordeaux spreads out into the country). Then there was a '52 Burgundy, La Tache de Maine de la Romanée and



Mrs. S. J. Bailey, G/Capt. S. J. Bailey, Miss Mary Stops, Mrs. Holmes & Cdr. Alfred Holmes

THE BUBBLY BALL



Miss Barbara Bowie

Miss Ingrid Purucker



Miss Della Young

Miss A. Christie

Left: Mr. Dickson Wright, the surgeon, with tombola-prize hacksaw, presented to him by Mr. Paul Carpenter at the Bubbly Ball in aid of the Imperial Cancer Research Fund at the Dorchester. Far left: Mr. John Streeter, Miss Elizabeth Anstis

a Château d'Yquem which guests told me (I'm teetotal) "slipped down very nicely." Until a couple of years ago these tastings were for men only. But not any more. Mrs. John Profumo was there and so were Mrs. Robin Compton, Lady Salisbury-Jones, Mrs. Nubar Gulbenkian, Miss Christina Foyle, Mrs. David Alexander, Mrs. Nicholas Embiricos, and the Marquise de Miramon, devastatingly chic in a two-tone tweed suit trimmed with velvet. It is often thought that women only like the sweet wines and white wines generally, but this is no longer so. Women, I was told authoritatively, are having more influence on the buying of the family wines. The wine trade isn't fretful as yet though. One of its members summed things up this way: "When it comes to buying a bottle for the family dinner, the wife does it more often than not. But laying down a wine, that's done by the head of the house. Oh, yes." The trend these days is towards young wines. They're cheaper certainly. They are also more readily available. Not all of them are meeting with complete approval. Lord Boothby questioned the 1959 vintage. "Not as good a year as people thought it was going to be at the time, I'm disappointed," he told me. The Lebègue tastings had not been held for two years. Their return was most welcome; they have a unique niche in the London social calendar.

Wright, but then I can't imagine anybody, young or old, wishing to take over the speech-making when he's present. The young people, having invented the Bubbly Ball, ran it their sort of way. Committee meetings were held in the board room of Mr. John Streeter, the president. "A board room atmosphere is very conducive to getting work done," said Miss Valerie Anstis, the honorary secretary, who deserves a salary for her work. "We used to have committee meetings at my house, but people did nothing but sit about, chat and drink coffee. We rarely got coffee at the board room. . . ."

It was a dinner dance ("most of us work, and cooking is such a business"). And for those who found a night's dancing on top of a day's work hard on their feet there were a series of splendid

foot revivers: electric plates that gave back willpower to ailing feet. The guests included: Mr. Lance Callingham, Mr. Anthony Hawes, Mr. George Read-Ward, Mr. & Mrs. John Searle, Miss Rowena Savill, Miss Diane Brown, and Mr. Bobby Butlin. Over dinner I chatted to Mr. Huntington Hartford, the American businessman, and patron of the arts. One of his latest enterprises is the development of Hog Island off the coast of Nassau. "I bought it all up so that development throughout would be of a high standard," he told me. Focal point of the island will be the Ocean Club, which has a gala opening on 17 February next. Pancho Gonzalas will be the tennis pro. there and to get the club started Mr. Hartford is taking over the staff from Eden Roc in the South of France.

YOUNG PEOPLE'S NIGHT

Charity balls are mostly the preserve of the elderly with the young committee put in charge of the tombola. But the Bubbly Ball (a benefit for the Imperial Cancer Research Fund) was entirely a young persons' enterprise. That was apart from the speech made by Mr. A. Dickson



Mr. Lance Callingham, son of Lady Docker, and Miss Sally Norrie

CENTENARY TASTING

PHOTOGRAPHS BY
DESMOND O'NEILL



The Marquise de Miramon, wife of the French banker



The annual four-day wine tasting of Messrs. J. L. P. Lebègue—largest of its kind in the world—held in the candlelit labyrinth of cellars under London Bridge station marked the centenary of the firm's foundation



H.E. M. Jean Chauvel, the French Ambassador



Mrs. John Ravelings



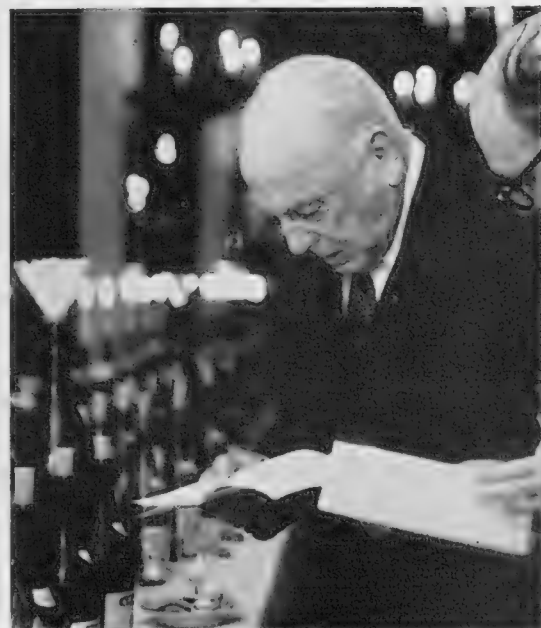
Mr. Seckyn Lloyd, Chancellor of the Exchequer



M. & Mme. Henri De Villaine, owners of the Romanée-Conti vineyard



Mrs. John Profumo appraising the Romanée-Conti



Lord Goddard, the former Lord Chief Justice

Mr. Guy Prince, chairman & managing director of Lebègue, awaits his guests

If only we'd stuck to chemmy

by Lord Kilbracken

SOON AFTER BREAKFAST (AT ABOUT 11 O'CLOCK) THE Saturday before last I said to Tony Aspler, a friend of mine from Montreal by way of Dublin and the Queen's Elm, Chelsea: "How about a free weekend in Paris?" The plan was very simple. It was a well-known fact that Right Royal V, conqueror of the great St. Paddy, would win the Prix de l'Arc de Triomphe at Longchamps next day. It would cost—shall we say?—a mere £30, including the air fare, to spend 36 hours on the shores of the Seine, and this could be recouped in really no time at all by placing 20 quid on Right Royal's handsome nose.

"Wonderful!" said Tony. "When shall we leave?"

We left rather less than an hour later, having luckily (or unluckily) acquired the last two seats on the next Constellation, already tweedy with racegoers heading for the same precise destination (and in many cases, I guess, with the same precise plan of campaign). We'd had no time, need I say, to book a room for the night or seats on the plane home, but I knew half a dozen hotels in the Saint-Germain *quartier* where we were sure to get in, and one always gets back somehow.

But every seat was taken, we discovered at the Aerogare, on every London flight from 4 p.m. on Sunday (much too early) till 7 p.m. on Monday (much too late). And when it came to an hotel, I found I had forgotten, not for the first time, that the Arc coincides with the Salon de l'Auto, when all the world and his mistress comes to Paris from the provinces. Everything was *complet*. However, in the euphoric autumn sunshine beneath the green-&-gold chestnut trees, these little problems seemed of no account. We got ourselves on the wait-list for every suitable flight. And friends of a friend, we discovered, had a studio in Montparnasse, where we could stay in comfort if only—which was not, however, certain—we could contact them by midnight.

By midnight, however, our financial situation had radically changed for the better. After a memorable dinner of *oursins*, frogs'-legs, roast partridge, salad, Fontainebleau cream cheese and *fraises-des-bois*, not to mention an excellent bottle of Burgundy and a *fine*, we had taken ourselves to the Club d'Aviation, a gambling hell in the Champs-Élysées, and managed to win 39,000 francs (old ones, unfortunately) in less than an hour's chemmy. Our friend's friends' Swiss baby-sitter still didn't know when *monsieur et madame* would be back; so we recklessly booked a suite in an *hôtel-de-luxe*, and arrived there, two *boîtes* later, at 3.15 a.m.

A taxi conveyed us rather shakily to Longchamps next afternoon, as soon as we had toyed with an omelette and a Beaujolais. As far as I'm concerned, the Prix de l'Arc de Triomphe is beaten only by the Epsom Derby as the most exciting equine event of the year. The *tribunes* were packed and the Eiffel Tower in the background was salmon-pink in the sunshine.

I had seen the race three times previously; the winners had been once Irish (Ballymoss) and twice Italian (Ribot), so the time was clearly ripe for the home side to win—and who but Right Royal would do it?

It was true that there was a son of Ribot in the field, a certain Molvedo, who seemed to carry a great deal of Italian confidence, and I shall never forget the way his father won; but he was a plain colt, and went down with his head held low, only inches from the turf, as Angers had done before his disastrous Derby, and we felt very confident. "*Les chevaux sont sous les ordres.*" There was a false start—the tapes rose crookedly—and then they were away.

Longchamps is a right-hand course, reminiscent of the Curragh, except that it's less undulating; and the horses disappear from view behind a little wood soon after the start. No one knows what goes on until they emerge again. When they *did* emerge, it was Sir Winston's High Hat who was convincingly in the lead, with Molvedo third behind Right Royal's pacemaker, and Right Royal lying handy. This gave new grounds for hope; in an access of optimism that morning I had taken six tickets on the P.M.U. that these three, in any order, would fill the first three places. The odds, I guessed, would be at least 50-1, far more if High Hat won. He kept in front till they turned into the straight; and then, with three furlongs to go, Camici took Molvedo into the lead.

I thought he had moved too soon. Right Royal at once came after him and our hopes rose; but all Poincelet's efforts were to no avail whatever. Molvedo, a true son of Ribot, never looked like being caught; in fact, on my reading of the race, he had half a dozen lengths in hand, and I can see no possible reason why he shouldn't emulate his father and win two years running. As a last bitter blow, Misti whiskered High Hat out of third place in the last stride (it took a photo to prove it); our *tiercé* had gone down too.

Taking all into account, my free weekend was now costing me just £35 net. I tried to get it all back by putting a fiver on Lester Piggott, who was riding the Irish colt, Light Year, in the next race, the Prix du Moulin, at perhaps 100-8, but it wasn't Piggott's day either; he was never seen with a chance in the big race, and he fared no better now. "I think," I said to Tony, "that perhaps it's time to go."

A phone call to Air France, who—heaven be praised!—were able to confirm seats for us on the 9 o'clock plane that evening; a change of luck at last, though just a little late. An ignominious bus took us to impecunious steaks at the Pam-Pam, another to the Aerogare, a third to Orly through the starry evening. We were safely home by midnight. "We'll have our free weekend *next* year—on Molvedo," said Tony, without rancour (I hope).

"D'accord," I replied. Or will the French contrive to win their own damned race for once?



COUNTRY HOUSE WEDDING

Miss Victoria Bathurst Norman and Captain Raymond Barthorp were married at All Saints', Wraxall, Somerset. The reception was held at Tyntesfield, lent by the bride's uncle, Lord Wraxall



Mrs. Ian Blamey and Capt. Michael Barthorp, brother of the bridegroom



Right: Major & Mrs. J. A. F. Barthorp, parents of the bridegroom, and Mr. Charles & the Hon. Mrs. Bathurst Norman, parents of the bride, receiving guests

Far right: Best man, Capt. Ian Blamey, and bridesmaids, Miss Rinalda Baird, Miss Fiona Windley, Miss Deirdre Nell Bathurst Norman, Miss Anstice



Whether you drive a sports car or ride in a company limousine; commute in the family saloon or drive a station wagon to market, you will find the 1961 Motor Show the best one in years. Rarely has there been such a profusion of interesting new cars, British and foreign, in every price class and as an added attraction there are some important price cuts to offset the recent rise in Purchase Tax. The trends are clear and sensible; clean-cut body styles with less of the gimmicks that date cars unnecessarily; more space for passengers and luggage; less maintenance, hence fewer visits to service stations; better interior finish; more rust proofing; better sealing against dust and rain and new high-lustre enamels that keep their gloss without frequent polishing. More safety ideas include built-in anchorages for safety harness, anti-skid tyres of special rubber and wider use of disc brakes. And finally, easier driving, with automatic transmissions appearing on more cars in the 1½-litre class.

Let's take a closer look at the new arrivals, starting with the top price bracket. **Bristol** have found the extra power



The new BRISTOL 407 5.2, price: £5,141 17s. 3d.

they have long needed by adopting an American engine built by Chrysler. It is a V8 of 5.2 litres giving 253 horsepower and with it comes a smooth-acting automatic transmission. Front suspension is new; it requires no lubrication and the brakes are Dunlop discs. **Lagonda** make a welcome return with a fine five-seater saloon styled by Carrozzeria Touring of Milan, using light alloy body panels on a tubular framework. It has a 4-litre six-cylinder engine developed

SHAPES

at the Motor Show

S2 BENTLEY CONTINENTAL with coachwork by James Young Ltd., price: £8,969



CADILLAC CONVERTIBLE 1962 with the broad-shouldered look

Below: The new JAGUAR MARK 10 saloon, price: £2,391 18s. 1d.



An important addition to the limited selection of limousines is the new **Daimler**, a two-ton eight-seater with a surprising performance—maximum speed is about 112 m.p.h. Body styling follows that of the Majestic Major saloon and it has the same V8 engine of 4½-litres, producing 220 horsepower. Once again, disc brakes ensure ample security margins at high speeds. Daimler is of course owned by Jaguar and the driving force that brought forth the limousine far ahead of schedule has also produced two brilliant new Jaguars in one year. The latest, the **Mark X** saloon, looks quite small beside the Mark IX which it replaces, but it has much more passenger space, especially rear leg room, and an immense luggage trunk. Standard features include disc servo brakes, four headlamps, power-assisted steering, reclining front seats and an ingenious press-button heater-ventilation system, all for £2,393 including tax.

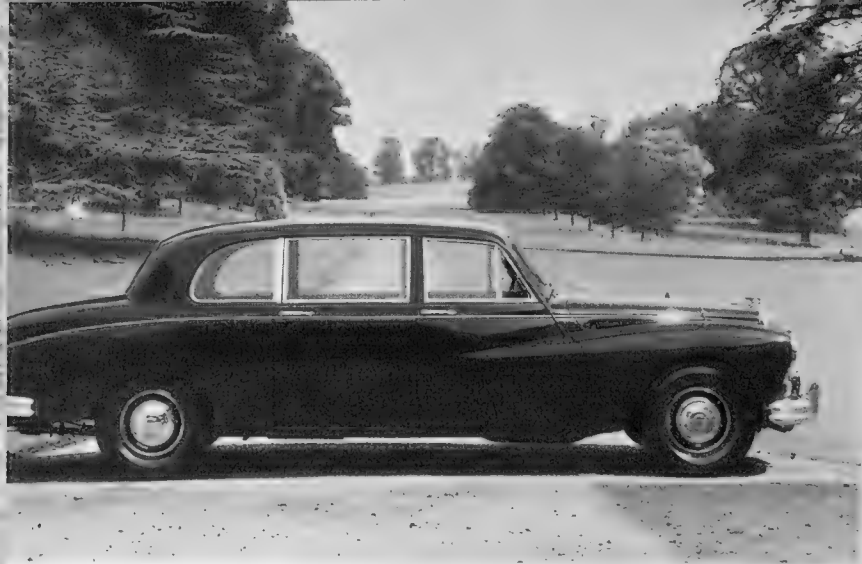
The other Jaguar saloons, with engines of 2.4, 3.4 and 3.8 litres, seem to be unchanged externally, though in the course of the past year about 75 detail improvements have been made to engine, chassis and bodywork.

No changes have been announced in the cars of the **Rolls-Royce** group, from the regal Phantom V and the

Bentley Continental to the Silver Cloud II and Bentley S2. Nor have **Alvis** revealed any changes in their 3-litre, which is enjoying a well-deserved success. **B.M.C.**'s biggest car, the 4-litre Princess, continues unchanged, but there is a new look for their 3-litre six-cylinder cars, now known as the Austin A/110, Wolseley 6/110 and Vandenplas 3-litre Princess Mark II. An extra inch on the wheelbase and thinner backrests have increased passenger space. Rear springs are softer, engine power is increased and a twin exhaust system is now used. Cars with the synchromesh gearbox now have a central gear lever.

Coming down to the popular family models, there are many changes in the direction of higher power and more passenger space. All the **B.M.C.** 1½-litre saloons now have the larger engines of 1,622 c.c. originally introduced in Australia and first seen here on the MGA 1600. They have an extra inch on the wheelbase and a wider track, to improve stability and increase interior space. Rear springs are softer, there are stabilizer bars in front and rear, additional silencers are provided and the new small-size Borg Warner automatic transmission is an optional extra.

The Austin A40 has a longer wheelbase and new radiator



Left: DAIMLER LIMOUSINE, new two-ton eight-seater, price: £3,995. Below: NEW MERCEDES-BENZ 300 SE saloon, price: £4,588 0s. 0d.

grille; interior trim on the Morris Minor 1000 has been redesigned. The Mini clan has expanded to bewildering proportions. Besides standard, de luxe and super versions for Austin and Morris, plus the station wagons, and the Cooper Minis, with bigger twin-carburettor engines and disc front brakes, there are the new Riley Elf and Wolseley Hornet. These have the original engine, slightly tuned, but with the extended tail and new rear wings first seen on the experimental beach car.

Rootes have made no changes to the Humbers, but have put 1.6-litre engines in the Hillman Minx and Singer Gazelle and reduced the price, while adding two new models with larger bodies and luxurious interior finish: the Hillman Super Minx and the Singer Vogue. Easidrive automatic transmission is an option. The Sunbeam Rapier has also received the larger engine of 1.6-litres since last year.

Vauxhall's chief attraction is the new Victor, a roomy, quiet and good-looking car offered with the option of three-speed gearbox and steering column lever, or four-speed all-synchromesh gearbox with central lever. It is available as saloon or station wagon and the latest variation is the VX 4/90 sports saloon with twin-carburettor engine, four-speed gearbox and disc front brakes. Velox and Cresta buyers have a wider choice of options, including overdrive, automatic transmission, separate or bench front seats and disc front brakes.

Ford have a strong new line, led by the Classic with 1,340 c.c. engine, four headlamps and disc front brakes. Options here include two or four doors and four-speed gearbox with central or column lever. Other attractions are the Capri coupé, the good-looking Anglia station wagon and disc front brakes, at slightly increased prices, on Consul, Zephyr and Zodiac.

Fruits of the drastic reorganization at Standard Triumph are already coming to the customer in the form of lower prices. The Herald 1200, a new model since last year, with



Left: The new HILLMAN SUPER MINX, price: £854 7s. 3d. Above: HUMBER SUPER SNIPE estate car, price: £1,787 13s. 11d. Above, centre: The new series 3-litre ROVER, price: £1,879 11s. 5d.





Left: *The JENSEN Series S saloon, price: £3,289 11s. 1d.*

bigger engine, higher axle ratio and better interior trim, now sells at £699 15s. 7d. tax paid, and the pretty new station wagon is having its first London showing. Disc front brakes are an optional extra.

Which brings us to the sports cars, where several fine new models have consolidated Britain's world leadership. Car of the Year in this class is the E-type Jaguar, a 150 m.p.h. beauty at a price which has staggered all competitors. There are two models, coupé and convertible, the latter with optional hard top. Standard Triumph, already leading British exports to the U.S.A. with the TR3, have strengthened their position with the roomier, more powerful and better-looking TR4. A unique feature is the removable roof panel on the coupé which can be left off on sunny days. If a shower of rain catches you without it, there is a folding "Surrey" top to fill the gap. The Austin Healey Sprite, extensively re-designed, with much more attractive bodywork, has a new and slightly more expensive companion, the MG Midget. The Austin Healey 3000 has a new grille and more powerful engine, the A.C. Ace can be had with a Ford Zephyr engine as alternative to the A.C. or Bristol, and the Ford Classic engine is now offered in the Lotus Seven and Morgan 4/4.

Besides all these interesting announcements from British manufacturers there is a flood of news from the foreign factories. Here are a few samples: an **Alfa Giulietta** saloon with new grille and right-hand drive; and the new Bertone coupé on the Alfa Romeo 2000. **Lancia's** front-drive Flavia also with right-hand drive; **Fiat's** fast new 1300 and 1500 saloons and the 2300 developed from the 2100 with enlarged engine, new rear suspension and disc brakes; lower prices for the 500; **Ferrari's** fabulous Super America with V12 engine of 4-litres giving 400 horsepower.

From France come the **Facel Vega** with new, less angular body and the quick little Facellia, with new domes over its headlamps giving three extra m.p.h. **Renault** breaks new ground in the utility car field with the front-drive R4L:



The AUSTIN 7 COOPER, price: £679 7s. 3d.



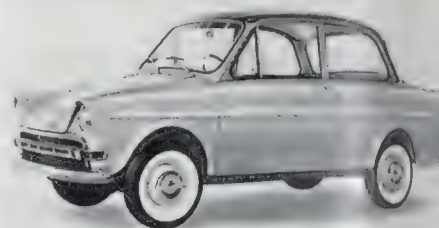
Left: *The FORD ANGLIA station wagon, price: £679 7s. 3d.* Below: *PORSCHE TYP 356, price: £2,232 9s. 9d.*



Left: *VAUXHALL's new VX 490, roomy and good-looking, price: £971 0s. 7d.*



Left: THE FORD CLASSIC, price: £766 17s. 0d. Below: THE DAFFODIL from Holland with larger engine and automatic transmission, price: £821 (approx)



removable seats, quick-release body panels, cross-country suspension, no chassis greasing and a sealed cooling system. Synchromesh first gear in three-speed Dauphines, more comfort on the 40-horsepower Gordini de luxe. Simca are now showing the new rear-engined 1000 in London, but there is more power for the highest priced Arondes and Peugeot have a new 404 convertible. Citroën's Ami-6, more powerful development of the 2 CV, is new to England and there are improvements to the other models. The Volkswagen 1500 will attract attention and there are practical improvements like a screen washer, fuel gauge and lighter steering on the standard model. Porsche have a terrifically fast new 2-litre Carrera and all models have more luggage space, external fuel filler, bigger windscreen and rear window. Mercedes-Benz lead off with the magnificent new 300 SE saloon: light alloy fuel injection engine, pneumatic suspension, automatic transmission, disc brakes and power steering being the main features, and they follow up with the new 220 SE coupé and convertible.

The little Glas coupé and convertible produced by the Goggomobil concern will appeal to many women, BMW have a new 700 convertible and a big V8 coupé by Bertone, and DKW have a super Junior with larger engine, plus an ingenious new oiling system which avoids the need to mix oil with the petrol. Auto Union have a new roadster and offer disc brakes on front wheels. From Holland comes a little DAFFodil with larger engine and automatic transmission; Sweden produces a fast new disc-braked Volvo saloon with 1.8-litre engine and an improved SAAB. Most interesting of the Russian cars is the little rear-engined Zaporogiets and Czechoslovakia sends the Skodas. Among the dazzling array of new American cars is the Chevy II, a highly orthodox model, coming just a step above the unorthodox rear-engined Corvair. The smallest Buick has an unusual V6 engine and Chrysler are showing a futuristic new turbine car, but not for sale. Studebaker have a new G. T. Hawk with a thoroughly European appearance, Ford's best-selling Falcon has a scintillating new front. Cadillac has a new front end treatment and its tail fins have been shorn. On many of the American cars brakes are self-adjusting and chassis greasing is only needed once every 30,000 miles or so, two important advantages.

The shadow of the Chancellor of the Exchequer broods darkly over the show, but the car manufacturers have worked wonders to make their wares irresistible.



Left: The new SINGER VOGUE, price: £956 8s. 1d. Below: THE FORD CAPRI, price: £912 12s.



Left: THE VOLKSWAGEN 1500 convertible, price: £1,168 (approx)



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SPEED AND STYLE

4 *marques for
the sportsman*

Alongside the yacht basin at Burnham-on-Crouch the Bentley Continental drophead coupé with coachwork by Park Ward has a 6,230 c.c. eight cylinder engine unit. Power operation of the hood is standard. The price is £9,115 16s. 5d. (£6,250 basic). Below: The Alvis coupé costs £3,202 1s. 1d. (£2,192 basic)





Above: The Facellia has a £2,582 5s. 3d. price tag (£1,770 basic). Left: Latest from the Triumph stable and the last under the direction of Alick Dick, the new TR4 sells at a total £1,096 19s. 9d. (£750 basic)

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photographs by DMITRI KASTERINE

PRE-GRAND PRIX



Managing director Mr. G. D. Clarke briefs trainees with the help of a scale model. Top: An advanced pupil going solo

At the Finmere Circuit near Buckingham the motor racing course sorts out the men from the boys and does it very quickly. An initial handling trial helps the trainee to gauge his own experience, confidence and ability. If successful, entry to the school is open to him. Drivers must then qualify in each of six up-grading classes. After that only actual competition experience can count



Below: Tony Osborne-Door, timekeeper and observer at the Finmere circuit, fills in the "faults" book

Briefing from John Tomlinson before the start of an initial handling trial. Below: Continental ambience for spectators at Finmere



Right: Finmere tea break. Beard in the group is that of Mr. J. W. G. Thompson. Below: Mechanics push-start the lead car. Below right: Mr. G. D. Clarke holds the car on course on the skid pan



A trainee follows the leader into the Club corner in the Class 4 stage. Drivers successfully completing this course are permitted to go solo, individual instruction is given, a practice permit is issued and the driver is eligible for test

WHERE TO DO IT AND WHAT IT COSTS. At Finmere the International School of Advanced Driving provides a three (full) days course for 30 gns.; enrolment fee for the racing drivers' course is 10 gns. after a suitability trial at 1 gn. a lap, practice laps are 10s. The Jim Russell Racing Drivers' School at Duxham Market, Norfolk, charges £5 for a one-day trial with practice laps at 1 gn. each. The Anti-Skid School at Wolvey, Leicestershire, has a one-day course at 7 gns. (weekends 8 gns.). The Vandebyl Motor Racing Ltd. Instructional School, 160 Highlever Road, W.1, gives a trial lesson at 4 gns. Registration fee (for suitable trainees) is 3 gns. and subsequent lessons cost 5 gns. plus 10s. each practice lap with a minimum of six laps

THE GREAT CLASSICS

Photographed by John Cole against the antiques and classical sculpture at Crowther's of Syon Lodge, a collection of classical French and Italian ready-to-wear clothes now being shown at Debenham & Freebody



A column of pure silk jersey in lime green, which falls and drifts from a narrow waist and is swathed over one shoulder. By Grès, to order and priced at 69½ gns. Long chandelier earrings 3 gns. come from Debenham & Freebody who have all jewellery shown in this week's fashion section

Magnificent blue satin ball gown with silver thread and blue glitter embroidery at the high waistline. The back panel, designed in one with the dress, falls in a straight train from the shoulders. By De Luca of Rome and ready-to-wear, 69½ gns. Worn with a collar of rhinestone and pearl drops, £30, earrings 5 gns.





8 FOR 8.15

Little black theatre dress with low-cut back, designed in crêpe by Serge Matta of Paris for his latest Collection. The side-fastening at back finished with a large satin bow. The dress costs 29½ gns, and the glittering pearl and rhinestone collar £24



DINNER AT 8

Sooty black chiffon dance dress, belted and trimmed in black velvet with two bows on the shoulders. By De Luca of Rome and ready-to-wear, price 39½ gns. Worn with gilt bracelet, 4½ gns.



9 TILL 5

The cape coat—remaining unchanged throughout the seasons with its classical good looks. Handsome black and white Scottish tweed with a black fox collar. The hat in black velvet with a shadow of veiling. Prices: Coat by Sagardoy, of Paris, price 95 gns., and velvet cloche about £23



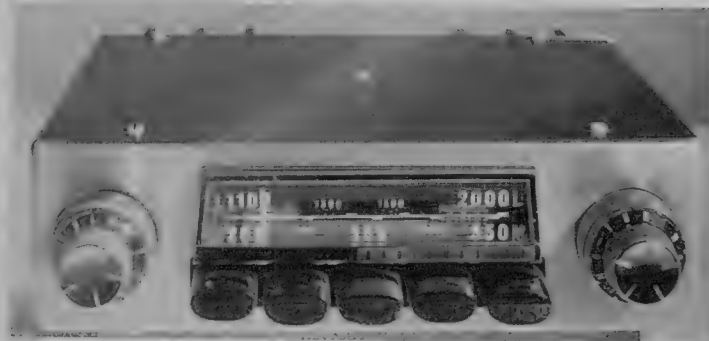
EXTRAS & ADDITIVES

Hand-made luggage exclusive to Asprey. Pale maize leather partnered by printed glazed chintz, with engine-turned gilt locks and handle plates. The suitcases come in three sizes, from £34 10s. to £46 15s. Beauty case, shown, is fitted with a top drawer containing a trinket box, costs £39 17s. 6d. Oval train case is £21 10s.



For sports-car enthusiasts and rally drivers, the Universal stop watch records up to 12 hours. The three dials record seconds; up to 30 minutes; and up to the hour. It is shock proof, in steel (£37 10s.), or 18 carat gold (£70). In gold it records up to one hour only. From J. W. Benson, Old Bond Street

All-transistorized radio will fit into any car. There are three types: a six-transistor model, medium and long wave, for positive earth (£29 4s. 3d.); the same model adapted for positive or negative (£29 9s. 5d.); and a nine-transistor medium and long wave, for positive or negative (£32 16s.). Aerials and loudspeakers extra. Available throughout Great Britain



Any woman who has found her attempts at smooth acceleration foiled by a stiletto heel jerking across the car rug will slide gratefully into a pair of French 'Carshoes'. The reinforced leather sole curves over the back of the heel, and there is a loop for easy pulling-on. In natural suede or black or dark brown leather, in all sizes for men and women. 4 gns. from Carshoes Ltd., 88 Leadenhall Street, E.C.3. Burnt brown crêpe nylon stockings by Martyn Fisher, 16s. 11d. (also in other patterns). Similar ones in black are 14s. 11d.



INTELLIGENCE REPORT

For keeping the inside of cars clean, the portable Staubex hand vacuum cleaner works off car batteries or mains voltage. It has a brush attachment as well as a nozzle for winking dust out of crevices. £6 14s. 9d. complete from R. C. Jones (East Acton) Ltd., Santon House, Old Oak Common Lane, W.3

A demisting device that's always ready to hand is a sponge-covered chrome blade that swivels on a suction pad. By Lexington, it is a Nenette product. 5s. 9d., obtainable at garages and accessory shops throughout the country

HER CLOTHES AND HER CAR

PHOTOGRAPHS: JOHN COLE





SITUATION: COUNTRY WEEKEND

Given a car for the trip and clothes for the occasion, what any pretty girl chooses can be anyone's guess.

Here, the pretty girl in question: Susanna Leggatt.

Between a busy life as the director of London's top model girl agency, going to parties and giving her own, she sandwiches the odd few days in the country. She chooses: Aston Martin's new Lagonda Rapide. She chooses: Above—a mahogany brown suede suit with a classic white silk shirt, and gilt bracelet. And left—scarlet car coat reversing to red and white check and braided in scarlet wool. Matching the coat—a reversible wrap-over skirt. With it a white cashmere sweater.

PRICES: Suede suit £47 5s. 0d., and shirt 52/6. Coat £31 10s., and matching skirt about £10. White classic sweater 93/6. Clothes at all London branches of Wetherall, bracelet by Jewelcraft, luggage by Revelation at Barkers, Kensington; Kendal Milne, Manchester

YES?

FERDINANDS

PLAYS *Anthony Cookman*

The Shewing-up Of Blanco Posnet, and Androcles & The Lion. Mermaid Theatre. (Ronald Fraser, Alan MacNaughtan, Jill Bennett, Edward de Souza.)

Vintage Shaw at Puddle Dock

BERNARD SHAW'S FAVOURITE JOKE WAS THAT A MAN WILL NEVER BE happy practising virtues that run counter to his own nature. He used it in play after play, his ingenious variations on the paradox sometimes amusing and sometimes shocking his contemporaries. It is the comic highlight of *Pygmalion*. An income of £3,000 a year does not compensate Doolittle for the loss of the disreputable freedom that he enjoyed as one of the "undeserving poor." And it is the dramatic propellant of the two religious pieces that are revived—not as stylishly as they might be but still very entertainingly—at the Mermaid. In *The Shewing-up Of Blanco Posnet* a horse thief in the Wild West is shown despising himself horribly for having experienced what can be called a religious conversion, and in *Androcles & The Lion* the most arresting character is that of Ferrovius, the born fighter who struggles desperately, and finally in

vain, to acquire the Christian virtues of benevolence and submission.

The two pieces now combine to make a most enjoyable evening's entertainment. Mr. Frank Dunlop's handling of *Posnet* is a little more rough and ready than his adroit handling of the more obviously difficult problems of *Androcles*; yet I find myself more firmly held by the realistic religious drama than by the religious pantomime, perhaps because I had never seen it before.

Posnet himself remains after all these years an extraordinarily fascinating stage character. He had stolen a horse and was getting away with it when he met a woman carrying a child choking with croup to the doctor. She asked for help. After cursing her and the child he gave her the horse, knowing that his life went with it. At his trial, with the rope round his neck and the Sheriff's jury anxious to string him up so that they may shoot at his twitching body, Posnet finds himself in a strange state of mind. He believes that he would never have risked his life for a woman and child if God had not in some mysterious way forced his hand, and his mind is shot through with self-contempt and with amazement. He did not give the child croup. Why should he, a rotten horse thief, be made to take the responsibility for curing the child? Perhaps neither the woman nor the child ever existed. But she turns up in the court. Her child is dead, and the grief-stricken face of the mother subdues the bloodthirsty court. False witnesses think better of their intentions, and Posnet, acquitted, much to his surprise, jumps on the table and delivers a harangue, the substance of which is that there is nothing in life but a "rotten game" and a "great game" and that when he played the great game he lost the "rotten feeling" though he cursed himself for a fool. Mr. Ronald Fraser makes this serious burlesque of old melodrama at once funny and moving, and Mr. Alan MacNaughtan, as the canting Elder, and Mr. Cal McCord, as the dunder-headed but forcefully honest Sheriff, are both excellent.

The good acting in the pantomime is less well distributed. Miss Jill Bennett and Mr. Edward de Souza do not time the important colloquies of the Christian maid and the handsome pagan captain as well as they need to be timed, and Mr. Peter Prowse as Ferrovius is better when he is subduing his fighting instincts than when he is clearly on the point of being subdued by them. We never quite believe—as it is possible to believe of a Ferrovius who has let us glimpse the ferocity of his nature—that face to face with the gladiators this one has stretched out all six of them to the delight of the Emperor. But Mr. Davy Kaye, with his music hall training, is a delightful Androcles—a silly little man in whom burns a little flame of courage that no wind of misery or torment can make flicker.

FILMS *Elspeth Grant*

The Young Doctors. Director Phil Karlson. (Fredric March, Ben Gazzara, Ina Balin.)

On Friday At Eleven. Director Alvin Rakoff. (Rod Steiger, Ian Bannen, Jean Servais.)

Nikki—Wild Dog Of The North. Directors Jack Couffer & Don Haldane. (Jean Coutu, Emile Genest.)

For operation-addicts only

THE VERY TITLE, *The Young Doctors*, WAS ENOUGH TO BRING ME OUT in a rash—but as it was unlikely to prove contagious, I felt I could not make this an excuse for ducking the film; after all, you, dear reader, may revel in *Emergency Ward Ten*—so, as I want you to be just as happy with the cinema as you are with TV, it is my bounden and infernal duty to sit through and report on hospital films, though they are my pet aversion. This one is full of entrancement for addicts of the genre. Here you can see (on the wide screen but not, unfortunately, in Technicolor) a cadaver dissected, a human brain dandled like a pound and a half of stewing steak in a doctor's casual hand, a blood transfusion given and a totally collapsed day-old baby revived by a doctor's puffing breath into its tiny lungs—and you can listen to discussions (rendered the more impressive by stereophonic sound) on such fascinating topics as



Dame Sybil Thorndike as the inspired nun in *Teresa Of Avila*, which opens at the Vaudeville on Friday night. The play covers the last 20 years of Saint Teresa's life

oblastosis and cancer of the bone tissue. That should do you,

Fredric March I consider one of the finest actors of our time—and wonderfully convincing as an elderly, overworked pathologist, fling along in charge of a shabby, unhygienic and understaffed lab. A new pathologist is installed as Mr. March's assistant. He is Ben Gazzara, who wears a somewhat supercilious expression (the smile, only more sneery) and strongly disapproves of Mr. March's organization. In no time the two men are hating each other's bones.

A pathologist is defined by Mr. March as "the one who examines a doctor's mistakes." I don't know who examines a pathologist's mistakes, but it is clear from the film that even these gentlemen are capable of making 'em. Mr. March, for instance, neglects to order a blood test on a Rhesus negative expectant mother, the wife of a doctor's positive husband; in consequence, the proper precautions are taken when the baby is born—and it would have died but for the ingenuity of Mr. Eddie Albert, the surgeon who brings it round with a blood transfusion, "a shot of adrenalin straight into the heart", on his own breath. Mr. Gazzara is also capable of slipping up: he fails to diagnose cancer in the shapely knee of the beautiful young nurse, Miss Tiller, with whom he is in love. Happily (what *am* I saying?) Mr. March comes up with the correct diagnosis—and Miss Balin's leg is duly amputated. (Warning to ghouls: this operation is not actually shown on screen.)

Mr. March showed you how to pull off a large-scale highway robbery and therefore, interesting. On **Friday At Eleven** is less so: it merely demonstrates how *not* to do it—and one can't really be enthralled by anything so negative. Miss Nadja Tiller is the brains (and the beauty) of the film. Mr. Rod Steiger the brawn behind an ambitious plan which they will net a million dollars for themselves and their accomplices — Mr. Peter Van Eyck, jumpy Mr. Ian Bannen, and M. Jean YVES, an expert safe-breaker with a phobia about snakes. Every day at 11 a.m. an impregnable armoured truck bowls along a road in the Alpes Maritime, carrying a million dollars in pay to a U.S. military base. Somewhere along the route, Miss Tiller is to crash her car—and the truck will round a bend to find the flaming wreck, with Miss Tiller apparently unconscious beside it, barring the path. The two armed men will descend from the truck to do something about the mess—Mr. Steiger and Co., lurking in the brushwood, will bump them off, and the truck into a caravan they have handy, and drive it away to a place of safety.

It is the idea—but it doesn't quite work. Only *one* guard leaves the truck—and when Mr. Van Eyck impulsively shoots him, the other, who is gravely wounded by Mr. Steiger, is able to operate the mechanism which completely seals the truck, so there are the gangsters stuck in an impenetrable steel box containing an armed man who may still live. He is, too—and manages to kill Mr. Bannen before dying. The truck is duly pushed into the caravan, which Mr. Steiger parks at a safe caravan site. The din he and M. Servais kick up while trying to get

at the million dollars attracts the attention of a nosy small boy. He notifies the police, and soon the Alpes are crawling with cops and U.S. Army personnel—and the gang are hysterically on the run. M. Servais dies of a snake-bite (he always knew he might), Mr. Van Eyck is wiped out by a hand-grenade, and Mr. Steiger and Miss Tiller resignedly commit suicide by throwing themselves over a cliff. And if anyone cared, it was certainly not I.

The wild Canadian landscape, in Technicolor, provides a glorious background to Mr. Disney's latest **Nikki—Wild Dog Of The North**, and the central characters are a splendidly handsome Malemute dog (part wolf, part husky) and a bumbling, cosy-looking bear cub—and I thought at the outset this was going to be another delightful nature film to which you could safely take the kiddie-winks. I wouldn't, though, if I were you—unless they are really tough babies who will enjoy organized dog-fighting (which almost beats cock-fighting for beastliness) and jump for joy at the spectacle of two snarling trappers kicking each other to bits with spiked boots. I simply couldn't take it.

RECORDS

Gerald Lascelles

The Thinking Man's Trombone, by Al Grey.

Booty, by Mitchel "Booty" Wood.

African Waltz, by Cannonball Adderley.

Dedicated To You, by Ray Charles.

Forbidden Fruit, by Nina Simone.

The Divine One, by Sarah Vaughan.

Thinkers deliver the goods

IN A RECENT ARTICLE I MENTIONED THE INTERESTING MUSIC PRODUCED by nuclei from the big bands. Two new albums give more food for thought on the same theme. Al Grey, a member of Count Basie's band since 1957, and a persistent big band player since 1945, offers **The Thinking Man's Trombone** (NSJL331). Eight out of nine men on the session work for Basie, so it is not surprising that the music follows his own trends. To my ears a well-played trombone is one of the great sounds in jazz, and Al Grey's contribution merely serves to emphasize this assertion. Whether he plays open horn or muted, his broad, swinging tone dominates the group, in a manner not unlike Dickie Wells. By a strange coincidence the other splinter group, drawn basically from the Ellington organization, is headed by another trombonist, Mitchell "Booty" Wood. The album **Booty** (33SX1342) embraces two sessions, four tracks devoted to each. One of these presents the incomparable trombone section which comprises Wood, Wells, and Vic Dickenson. I have seldom heard such vivacious exchanges on three different instruments, let alone on three which are the same. The ensemble work, and the solos, for that matter, in **Blues in Bones**, one of the best titles in the album, are right out of the ordinary.

The commercial success achieved by Cannonball Adderley's **African Waltz** in America has spurred him to make an LP album of the same



tomorrow's eye make-up
"OMBRE-MAT"
 a compressed powder
 shadow
 together with the
EYE SHADOW STICK
 and
LIQUID EYE-LID LINER

name (RLP377). The title piece, previously issued as a standard (RIV 33457) is an excellent sampler of this high-powered big band's work. The group is not, unfortunately, a permanent one, but is graced with the names of many important cornermen in the big band world, notably Clark Terry, Ernie Royal, Bob Brookmeyer, Jimmy Cleveland, and, of course, the brothers Cannonball (on alto) and Nat (on trumpet) Adderley as featured soloists. The curious imposition of the 3/4 waltz tempo may have been the "gimmick" which sold this to the public, and it is not without interest that four other titles in the album pay lip service to this device. A more important factor than any suggestion of gimmickry is that a genuine jazz instrumental piece has made the top ten in the commercially biased American market.

Nina Simone's **Forbidden Fruit** (NJL 36) does not uphold the promise of her first album. Her voice certainly possesses an unusual tone, a tight vibrato not unlike Eartha Kitt's, and yet a much stronger folksy streak reveals itself. The end product fails to satisfy me as jazz, and has

more of the character of cabaret music in this context. Sarah Vaughan, on the other hand, lives down the ghastly tag Columbia have put on her latest record, **The Divine One** (SCX3390). She sings exquisitely, with graceful ease, helped by an able accompaniment, arranged by Jimmy Jones. *Ain't no use* is one of four tracks where she is backed by Harry Edison's trumpet, and throughout the album there is, both in her voice and her backing, a feeling of exceptional delicacy. This is her best session for many months.

I was disappointed to hear of the cancellation of singer Ray Charles's proposed tour in Britain. He is an impressive performer on piano, a neat alto player, and holds that delicate balance between jazz and pops as a singer which is hard for any but the greatest to achieve. **Dedicated To You** (CSD 1362) is typical of his work, where he displays versatility and an inherent will to swing, despite some unhelpful backing from choirs and strings and things!

BOOKS *Siriol Hugh-Jones*

England, Half-English, by Colin McInnes. (MacGibbon & Kee, 18s.)

Quake, Quake, Quake, by Paul Dehn. (Hamish Hamilton, 12s. 6d.)

The Looker In, by Lois Day. (Cape, 16s.)

The Queen's Necklace, by Frances Mossiker. (Gollancz, 30s.)

Sir Thomas Beecham, by Neville Cardus. (Collins, 12s. 6d.)

The Custom House, by Francis King. (Longmans Green, 18s.)

Satirical Sketches, by Lucian, tr. Paul Turner. (Penguin, 3s. 6d.)

Mr. McInnes brings his oilcan

I AM A KEEN FAN OF THE ODD, FRESH AND FUNNY NOVELS OF MR. COLIN McInnes, and his excursions into journalism I find enormously stimulating and—as one would expect—thoroughly unexpected. **England, Half-English** is a collection of his occasional pieces, and though one would have reckoned finding essays on Tommy Steele, teenagers, Spades, Jumbles, bars, clubs and sharp clothes, articles on Ada Leverson (was she really so good a writer as the quotations would have you believe, and if so why have we lost her for so long?) and a superb essay on Nolan notably enlarge the scope we have accorded him in the part of our minds that likes to get every writer neatly catalogued for keeps. McInnes's comments on contemporary London life are fresh as paint and, I would guess, extremely honest. He seems to like the people he meets, even the less agreeable ones, and he is constantly curious and fundamentally charitable about the society in which he lives (though at heart he is, I think, a ferocious social reformer). His eye-view on life is odd and not without self-consciousness, and from time to time I feel that the section of society he mostly writes about is one in which his place is not as easy and accepted as it might be—but at least he writes about the things, places and people he knows at first hand. He is something of a phenomenon in our contemporary writing, and can be guaranteed to oil the wheels of the most rusted-up mind. Who else, for instance, has the nerve to say quietly that he reveres Orwell as a critical writer and thinks the novels "bereft of grace, and laboured"? Mr. McInnes is an original and there aren't so many of them around these days. He also writes the most entertaining footnotes I have ever encountered.

I have too many books this week to do more than provide brief notes about them. **Quake, Quake, Quake** is a collection of chilling nuclear verse, all on the theme of the Bomb, by Paul Dehn, grafted on to snatches of old saws, lays and dear, nice hymns ("Onward, Christian soldiers, each to war resigned, With the Cross of Jesus vaguely kept in mind") with some extremely ominous little pictures by Edward Gorey. **The Looker In** by Lois Day is a first novel about a really very odious trio—a young female Oxford undergraduate, and a don and his wife, in whose family the girl stays from time to time either for coaching or to help with the children. The picture of a particularly awful, insecure and pretentious young woman, and of an unendurably intellectual and uncharming type of university household, seems to me to be exceedingly accurate, to the point at which one longs for some seductive character, all inae-



Erich Auerbach

Pierre Monteux, who at 86 has been appointed principal conductor of the London Symphony Orchestra. He was with the San Francisco Symphony Orchestra for 16 years, and became an American citizen. Tonight he conducts the B.B.C. Symphony Orchestra at the Festival Hall

curate charm and grace, to leap into the scene and ruin the verisimilitude. By tradition novels set in Oxford err on the side of winsome sensibility, wit, sweetness and all that jazz; I detect a new sharp critical note, remarkable for its total lack of infatuation with the dreaming spires and the clever young people. Sometimes I almost regret the good old soppy days, with a chapter for the Commem and another for May morning, and a spirit of tender disillusion on being sent down for the last time.

The Queen's Necklace by Frances Mossiker is an enormous reconstruction of the famous scandal of Marie Antoinette's disappearing diamonds, a story which has incessantly fascinated historians and novelists, but which for some unfair reason does not absolutely enthrall me to the extent of 611 pages. Neville Cardus's **Sir Thomas Beecham** is an elegant, affectionate and witty little monograph on the most vocally memorable of conductors (the stories, as one expected, are splendid, and I am fond of the following brisk exchange between Beecham and Heddle Nash, who was at the time lying on the bed where Mimi lay dying. Beecham: "I can't hear you. Sing up!" Heddle Nash: "How do you expect me to sing my best in this position, Sir Thomas?" Beecham: "In that position, my dear fellow, I have performed some of my greatest achievements." The neatest wits never miss a heaven-sent opportunity, and nor did he.)

The Custom House, by Francis King, is a compassionate, gentle and understated novel about interaction between Western teachers and missionaries and the Japanese among whom they live. And lastly, there's a not too new, extremely funny, cheerily sardonic book called **Satirical Sketches** out in Penguin, including some disabused dialogues on solemn classical themes. The author is Lucian, a barrister born around A.D. 117, and the book—in a new translation by Paul Turner—is something I should have been sorry to have missed.

GALLERIES

Robert Wraight

The Bührle Collection. National Gallery.
Alfred Cohen. Kaplan Gallery.

Look for the little miracles

THE EXHIBITION OF FRENCH PAINTINGS FROM THE COLLECTION OF THE late Louis Bührle, Swiss industrialist and armaments manufacturer, is so magnificent that probably all I should do is urge you to go, go, go and see it. But, because of an experience I had at the Contemporary Art Society's party on the eve of the show, I am emboldened to believe that, after all, critics are not wholly superfluous and that I may be able to say something that will increase your pleasure if you do go. I was standing in front of No. 71, a view of the quay at Le Havre by Albert Marquet, and saying to myself that it must be the finest thing he ever painted, when a woman behind me said to her friend, "I can't see anything at all in that one." At first I felt like turning on her and saying, "Madam, you are speaking of a painter I love." But then I realized that, unwittingly, she was paying Marquet a sort of compliment because the most impressive feature of his picture is an invisible one—the air. In fact it is the airiest picture in the exhibition, airier even than Sisley's lovely *Horses being watered at Port Marly* (No. 28) or Renoir's *Harvest time* (No. 48). And this atmospheric effect, the result of an unerring sense of tone values, is achieved with an economy of means rivalled here only in Monet's *Dutch canal scene* (No. 41), a picture painted with gasp-making dexterity.

So, madame, if by chance you are reading this, go again to the National Gallery and stand in front of that Marquet until you feel the sea air in the pale morning sunlight. And don't be afraid to put your nose close to the canvas and examine the *painting*. How often I overhear parents explaining to children, and know-alls telling their friends, that you must stand well back from a picture, especially an Impressionist picture, if you want to see it "properly". This is a quarter-truth. Standing well back, you get an impression of the picture—an impression of an impression. But that initial impact, however exciting, is only a fraction of what the picture has to offer. I stood by the big landscape by Courbet, *Houses on the site of the Château of Ornans* (No. 7), while scores

of people trooped past it paying lip-service to its "wonderful effect of sunlight" and "the detail in the trees". Not one went close enough to see that the detail was an illusion created by bold scumbling. None, apparently, noticed that the sunlit bush and grass slope in the bottom left corner, if cut out, would make a beautiful piece of abstract-impressionism.

Again (but perhaps this time for different reasons—reasons of propriety) no one really *looked* at what is probably the most brilliant piece of pure painting in the whole show—Manet's *Woman in Oriental dress*. They saw a woman, the landmarks of whose plump little body peep provocatively through her semi-transparent robe, and passed on. Had they looked closely they would have seen that it is only by a little miracle of the painter's art that those landmarks, painted *on top* of the paint of the dress, seem to be seen *through* it. Similar little miracles are everywhere in this collection. In almost everything, from the immaculate draughtsmanship and superb finish of Ingres's *Portrait of Monsieur*



Newell Smith

Sculptor Michael Werner with one of the works shown in his recent exhibition at the Molton Gallery. He is a grandson of the late Lord Pirbright, and is interested in cooking as well as sculpture, being the author of Off The Beeton Track, a highly original cook book, written shortly after the war

Devillers to the subtly luminous fruit in Bonnard's *At table*, they are waiting to give the thrill of discovery to the amateur.

Unfortunately you would not be allowed to examine details of the Bührle pictures through a rectangular hole cut in a piece of cardboard, but that is what I did, at the artist's invitation, to some of the paintings by Alfred Cohen which are now at the Kaplan Gallery. Cohen's pictures have all been inspired by the Thames and, to a greater or lesser degree, elements of its riparian topography still feature recognizably in all of them. Working sometimes atop London's new skyscrapers he found new angles upon all the sights from Chelsea Reach to Parliament, St. Paul's, the Pool, and beyond. But it is not the new angles so much as the rich sense of colour that makes his work immediately striking and lastingly memorable. Faced with a sunset he becomes imbued with the Spirit of Turner. Night inspires in him the sensibility of a mediaeval stained-glass artist, creating blues of ineffable beauty.

Look through your little cardboard frame at almost any few square inches of a Cohen canvas and you have a little gem of abstract painting.

SCENT TASTING



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MAN'S WORLD

David Morton

London Line—to all ports

A FEW WEEKS AGO I REPORTED THE HEPWORTH-HARDY AMIES TIE-UP that resulted in the launching of the successful "British Line." Now comes news of the "London Line, 1962," promoted by the British Menswear Guild. The names tend to be a little confusing; Hepworths were launching their British Line in the British Isles only, though the effect of this authoritative range of clothes will have a lot of influence overseas. The London Line, 1962, is aimed largely at the export market. The clothes that constitute it will be available in London, but it is the aim of the Guild to re-establish world leadership in men's clothing. The Guild has 18 members, all of them leading makers of ready-to-wear clothing. They include Aquascutum, Chester Barrie, Harry Hall, Simpson (DAKS), Braemar, Morley, Bonsoir and Liberty. The National Wool Textile Export Corporation is an associate member. In the two years of its existence, representatives of the Guild have gone all over the world, notably to America, Sweden and Russia—I for one would have welcomed a chance to see the Russian reaction to Simpsons' splendid morning suit when it was shown at the British Trade Fair in Moscow. The results of this promotion have been most satisfactory; 10 members of the Guild reported a combined increase of £900,000 in export orders for 1960, and the Board of Trade reported an overall increase in menswear exports of almost £2 million.

Four hundred international menswear buyers saw the launching of the London Line for 1962. The shape moves away from the straight "tube look" and aims to produce an athletic, manly figure with a bold chest and shoulder, trim waists and hips. The end is an unaffected adult look, retaining what is good from the past but with enough novelty to influence the younger man, too. Gimmicks have no place in the line—a natural and adult effect is achieved. Suits have a soft natural shoulder line with a slight suppression at the waist; lapels are a little wider than before, with more shape. The actual shoulder is slightly forward, shaped to emphasize the natural silhouette and the

moulded front of the jacket. The front of the coat is cut away from the centre button into a graceful curve. Vents are generous, sleeves narrow, tapering slightly to the cuff. Trousers are slim, with fewer turn-ups, single pleats and a shaped heel.

Double-breasted suits are likely to come in—look for the single-button double-breasted jacket, with two deep side vents to give easier access to the trouser pockets. Lapels are likely to be narrower and buttons will be set closer together. Topcoats are neater and more elegant, with shorter lengths than usual. Country coats tend to look more formal. Raincoats have a clean, uncluttered line, many of them making up for this with rich striped linings. Hat brims are narrower, crowns more tapered, bands wider. Shoes are narrower, toes squarer, insteps plainer—in formal shoes at least, when a plain instep harmonizes with the plain trouser bottom. Formal step-ins with elastic sides continue in popularity. Colours—nutty browns; materials—new, like the Fighting Seal and Brazilian Buck of Church's shoes. Sweaters trend towards lighter weights, possibly in keeping with the general trend towards lighter clothes. Necks are square in some cases. The matching sets, shirt and sweater with cardigan to tone are well-supported. Colours—muted. Ties are narrower and square-ended, in dark, rich colours and classical patterns, with an unprecedented demand for silk foulards.

As to materials, wool is still tremendously popular. Chief colour themes for the 1962 London Line are a true, pure blue for formal clothes with no red or mauve in it. Grey plus; a touch of colour added to grey to give an added richness. Briar tones for country clothes—as well as "harvest gold."

The overall effect of the "London Line, 1962" is excellent. A man wearing it would look equally well-dressed in New York, Buenos Aires, Paris, Rome or Moscow. And, incidentally, gladden the Chancellor of the Exchequer's heart.



Three examples of the London Line for 1962 chosen from the British Menswear Guild Show. From left: Scottish wool topcoat, jersey wool tweed topcoat, three-piece lightweight suit

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aerial. Great Britain provides the hypoid rear axle, the vacuum servo-assisted disc brakes and the luxury leather for upholstery and trim. The result is the world's fastest and most luxurious touring car. Faultless styling. Classic elegance. Every form of luxury fitting. Even the windows purr open at an elbow touch. Top gear performance is phenomenal and extends smoothly down to fifteen m.p.h. . . just one tenth of maximum speed. Acceleration can take you from

a standing start to 100 m.p.h. in under twenty seconds. Disc braking gives maximum stopping power at any speed.

For more facts about Facel Vega the man to see is George Abecassis, Managing Director of InterContinental Cars Limited, Egham, Surrey—sole concessionaires for Facel Vega in Great Britain. Telephone him at Egham 4181 about the latest models from this year's Paris Salon.

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Julia, 3, daughter of Major Michael & Lady Joanna Stourton, who live in Kensington. Lady Joanna is the daughter of the 10th Earl of Cavan, and was married in 1955

OTHER PEOPLE'S BABIES



Mariella, 3, and Adam, 1, the children of Mr. & Mrs. M. G. Maitland-Nimmo, of White River, East Transvaal. Their grandmother is the Dowager Lady Paston-Bedingfeld, who lives at Oxburgh Hall, Norfolk

The Hon. Sophia-Rose Maude, 2½, daughter of the Viscount and Viscountess Hawarden, who live at Wingham Court, Canterbury, Kent





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Miss Vivien Keane to Mr. Simon Pleydell-Bouverie: *She* is the daughter of Sir Richard Keane, Bt., & Lady Keane, of Cappoquin, Ireland. *He* is the son of the Hon. B. Pleydell-Bouverie, of Long Island, N.Y., & the late Lady Doreen Pleydell-Bouverie

Russell-Bowater: Charlotte, daughter of Lt.-Col. I. F. & the Hon. Mrs. Bowater, of Calverton Place, Stony Stratford, Bucks, was married to Anthony, son of Mr. & Mrs. Denis Russell, of Burdenshot, Guildford, at St. Georges Cathedral, Southwark

Saurma-Jeltsch-Graves: Monica, daughter of Mr. & Mrs. Alan Graves, of Conches, Geneva, and granddaughter of the Countess Elby zu Dohna, was married to Count Mario Saurma-Jeltsch, son of Frau Irene von Hammacher, at Compesières Church

LENARE



LENARE



Miss Mary Lyons to Mr. Guy Rimell. *She* is the daughter of Sir William & Lady Lyons, of Wappenbury Hall, near Leamington Spa, Warwickshire. *He* is the son of Mr. & Mrs. T. F. Rimell, of Severn Stoke, Wores



LENARE

Miss Sally Bourne to Mr. James Hales. *She* is the daughter of Major R. M. Bourne, of Langham Grange, Oakham, Rutland, and Mrs. L. G. Bourne, of Winchester. *He* is the son of the Rev. G. F. Hales, M.C., & Mrs. Hales, of Green's Norton Rectory, Towcester

FORTHCOMING MARRIAGES

Mr. G. H. Braund and Miss R. Marshall

The engagement is announced, and the marriage will shortly take place between Graham, only son of Mr. E. L. Braund and the late Mrs. Braund, of Bideford, North Devon, and Ruth, daughter of the late Dr. L. H. Marshall and of Mrs. Marshall, of Puddletown, Dorchester, Dorset.

Mr. M. J. Fitzgerald and Miss J.-A. Boyle

The engagement is announced between Michael John, son of Mr. and Mrs. A. W. Fitzgerald, of Dynnerth, West Chiltington, Sussex, and Judith Ann, elder daughter of Dr. and Mrs. A. C. Boyle, of 87 Harley Street, W.1, and Little Warren, West Chiltington, Sussex.

Mr. D. E. Spencer and Miss S. K. Sanders

The engagement is announced between David Eric, elder son of Mr. and Mrs. E. J. Spencer, of Hendy Farm, Bryngwyn, Raglan, Monmouthshire, and Sonia Kay, elder daughter of Mr. and Mrs. R. E. Sanders, of Woodcroft, St. Austell, Cornwall.

Mr. T. J. B. George and Miss R. M. Reed

The engagement is announced between Timothy John Burr, son of Brigadier and Mrs. J. B. George, of Herbert House, Well Hall Road, Eltham, S.E.9, and Richenda Mary, daughter of Mr. and Mrs. Alan Reed, of 74 South Hill Park, Hampstead, N.W.3.

Mr. R. W. Robertson and Miss B. D. Wood

The engagement is announced between Ronald Wallace Robertson, of Abadan, South Iran, only son of Mr. and Mrs. A. D. Robertson, Lundie, Arneroaich, Fife, and Barbara Diane, eldest daughter of Mr. and Mrs. Stuart Wood, Highgate, Snaithing Lane, Sheffield 10.

Mr. W. T. Hugh and Miss A. E. Patmore

The engagement is announced between William Thomas, son of Mrs. E. F. Hugh, of 10 Park Terrace, Stirling, Scotland, and the late Mr. A. R. Hugh, and Ann Elizabeth, only daughter of Group Captain S. P. A. Patmore, O.B.E., R.A.F. (retd.), and Mrs. Patmore, of Adderley, Burkes Road, Beaconsfield, Buckinghamshire.

Mr. J. J. E. Snow and Miss J. M. Sharp

The engagement is announced between Jeremy James Elliott Snow, Royal Fusiliers, son of Brig. and Mrs. J. E. Snow, of Echo Barn, Wrecclesham, Surrey, and Janet Mary, daughter of the late Flt.-Lt. J. F. Sharp, R.A.F., and of Mrs. Sharp, of Fairlight, The Avenue, Ascot.

Mr. A. D. Ogilvie and Miss M. J. Erdozain

The engagement is announced between Angus David, son of Major and Mrs. D. D. Ogilvie, Pitmuies, by Forfar, Angus, and Marilyn Jean, only daughter of Mr. and Mrs. E. Erdozain, Woodgates, Blackburn, Lancashire.

Mr. M. F. K. Young and Miss J. M. Allpress

The engagement is announced between Martin Frederick Kenneth Young, son of the late Mr. A. G. Lindsay Young, of Cleish Castle, Kinross, and Guernsey, and the late Mrs. Margaret Young, and Jennifer Mary, eldest daughter of Mr. and Mrs. Peter Allpress, of Wolvers, Reigate, Surrey.

Mr. L. E. P. Smith-Gordon and Miss S. R. A. Farley

The engagement is announced between Lionel Eldred Peter, son of Sir Lionel Smith-Gordon, Bt., and Lady Smith-Gordon, of 9 Zetland House, Marloes Road, London, W.8, and Sandra Rosamund Ann, younger daughter of the late Wing Cdr. W. R. Farley, D.F.C., and Mrs. Dennis Poore, of 33 Phillimore Gardens, London, W.8.

Mr. T. I. Midwood and Miss C. H. Churcher

The engagement is announced between Timothy Ian Midwood, 14/20th King's Hussars, son of Major and Mrs. J. Midwood, of Mayfield, Bunbury, Cheshire, and Caroline Hildegard, daughter of Major-General and Mrs. J. B. Churcher, of Tudor Barn, Stanway, Colchester, Essex.

Mr. I. Barnard and Miss P. Campbell

The engagement is announced between Ian, son of Mr. L. L. Barnard and of the late Mrs. Barnard, of 8 The Drive, Banstead, and Pauline, daughter of Mr. and Mrs. R. T. Campbell, of Rushton, Foley Road, Claygate.

The rate for announcements of forthcoming marriages is one guinea a line.

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DINING IN

Helen Burke

The hares are coming to town

WHILE THE LATE LOVELY WARM WEATHER LASTED THERE WAS LITTLE hope of town dealers in game stocking hare, even though it was available in rural districts. Now, however, with cooler weather, hares should be plentiful. Jugged Hare is, perhaps, the most famous of all English ways of dealing with it. Country folk in Scotland used to make a wonderful Hare Soup without a piece of the meat in it. Indeed the meat, after its goodness had been extracted, was generally thrown away.

CIVET OF HARE is less elaborate than jugged hare, and probably more in keeping with our times. In *The Finer Cooking* Boulestin gives a recipe for this dish which works out well. Here it is: Cut the hare in smallish pieces and marinade them for three hours in a little olive oil, a small glass of brandy, salt, pepper and slices of onion. Turn the pieces occasionally. Fry in butter a dozen cubes of streaky bacon or pickled pork with a few button onions. Cook for a few minutes, then sprinkle in a tablespoon of flour. Stir well, cook for two or three minutes, then add the well-drained pieces of hare and cook them, stirring well, until the flesh has stiffened.

Add a bouquet of bay leaf, parsley and thyme, a clove of garlic and enough red wine to cover the pieces of hare. Cook for three hours, with the lid on, on a slow fire. See that it is highly seasoned. Remove the bouquet. Add a dozen or so of chestnuts, previously cooked in meat stock. Cook for a few minutes more then serve. Boulestin goes on to say: "If you have the blood of the hare, add to it a little vinegar to prevent coagulation, and stir it in, little by little, five minutes before serving. It will act as a binding and improve the dish." I might add here that, if you want the blood of the hare, ask for it when ordering and collect it taking your own container with you. I suggest also the addition of a glass of port to give its own warm full-flavoured touch to the dish.

A large hare may be more than one wants to deal with for the one meal. It is a good idea to serve the back ("rable") for one dish and the legs and trimmings of the hare for another. In *Good Fare*, Edouard de Pomiane gives a recipe for the former—ROAST HARE AND BEETROOT (*Rable de Lièvre à la Betterave*). He writes: "I can highly recommend this dish, having never served it without being asked for the recipe." Lard the back, then pickle it for 24 hours in white wine spiced to taste. Add a very little salt. Roast it and baste it with 1½ oz. of butter and the wine in which it was pickled, first having reduced it and strained it through a fine cloth. Then "cook not longer than 20 minutes per pound" says Pomiane, but I would be inclined to give it a little more.

During the last ¼ hour, peel and finely chop 2 lb. cooked beetroot and cook it further in 4½ oz. butter. Add salt to taste and 3 tablespoons of mild vinegar. Place the hare on a heated serving-dish and quickly thicken the gravy with a little flour and double cream. Bring to the boil. Arrange the beetroot around the hare and pour a little of the sauce over the hare only. Pass the remainder separately in a gravy boat. *Note:* There is a membrane over the flesh of the hare which should be removed in the first place because it does draw together and toughen the meat. The dealer will do this job for you.

In writing of mussels last week I had no room to describe a particularly tasty way of serving them, so here it is: First prepare in the usual way. Select several large shells and pile three shelled mussels into each. Top with a touch of garlic juice, squeezed through a press, and cover with breadcrumbs. Trickle a little melted butter over each and slip them under the grill to colour the crumbs. The shells are something of a nuisance to balance, so it is better to use small oven-glass scallop "shells." Make a base of Béchamel sauce in each. Add 6 to 7 shelled mussels to each, then top with the garlic juice, breadcrumbs and butter and proceed as above. This takes much less time and the mussels are much easier to handle.

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ROSES & ROSE GROWING

G. S. Fletcher

Bring back the buttonhole

IT IS, I THINK, A GREAT PITY THAT THE AGE OF DANDIES HAS PASSED. ONE recalls exquisites like Beau Brummel who resigned his commission when his regiment was ordered to Manchester; Disraeli who affected rings over his gloves, and Count D'Orsay with his sky-blue overcoat lined with white satin. They have all gone: it is all but impossible to find a dandy in London today. Yet there was a time when a man of quality would never venture out without his buttonhole; the omission would have invited comment. A buttonhole was then a serious matter, and a morning not wasted in the choice of it: a thoughtlessly chosen buttonhole, like a doubtful tie-pin or the smoking of a Virginia cigarette, would have meant gossip in the clubs and being invited to dine at only the second-best dinner parties.

Of all my acquaintances I can think of only one who wears a daily buttonhole, a carnation, the same variety worn by his grandfather, a famous sporting baronet. This exemplary custom ought to be followed, the practice of sporting a choice buttonhole. There is no better flower for this purpose than the rose, as, apart from its decorative qualities, it is an admirable disinfectant against petrol and diesel fumes. It is best to use one of the inconspicuous flower holders, but even without this aid a rose will last well if freshly cut, not too open. To wear a huge rose would attract attention, which is even worse than not doing so.

There are many suitable roses, but the one I grow specially for the purpose is incomparable: *Cecile Brunner*, The Sweetheart Rose. This rose is a Hybrid China and was introduced in 1881. It bears masses of tiny, flesh/shell pink roses, each like a miniature *Ophelia*, with an apricot centre. It is charmingly scented and perfectly adapted for the buttonhole. What is more, it flowers all summer and autumn, is quite hardy and almost thornless. The thing is to buy one plant and to make others from it by means of cuttings in the late summer or by layering. Cuttings can easily be made—taking a ripened shoot, dressing off the lower leaves and placing up to two-thirds of its length in sandy soil and treading and watering in. I shall deal with cuttings in a future article.

In the Edwardian period, one of the most popular buttonhole roses was the dark red *Richmond*, at one time the great standby of the cut flower trade. It was imported, like *General MacArthur*, from the country where they do things big. *Richmond* is not so easily obtained nowadays, but I have seen it offered recently in its climbing variety. There is also a climbing form of *Cecile Brunner*, but this is hardly to be recommended. Tea roses make superb buttonholes and one used by the Edwardians was *Lady Roberts*, introduced in 1902. It likes a slightly shaded position and does best on light soils. Tea roses are by no means so difficult as they are made out to be. Another tea rose suitable for buttonholes is *Mrs. Foley Hobbs* (1910). Also of the same

vintage is *Lady Hillingdon*, a deep apricot tea.

R. Viridiflora, a mid-Victorian curiosity, the only rose I know with green flowers, is the buttonhole for eccentrics, unless they, like the dandies, have gone to earth.



Cecile Brunner—the Sweetheart Rose—a buttonhole for modern dandies

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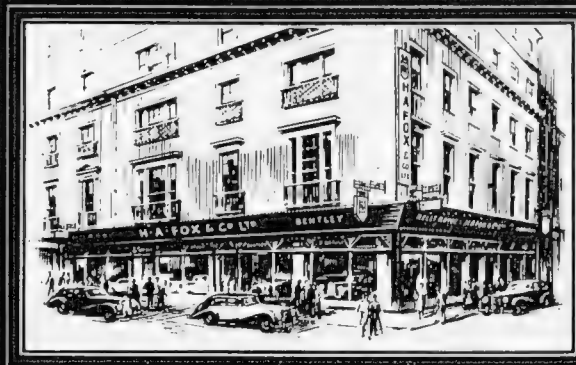
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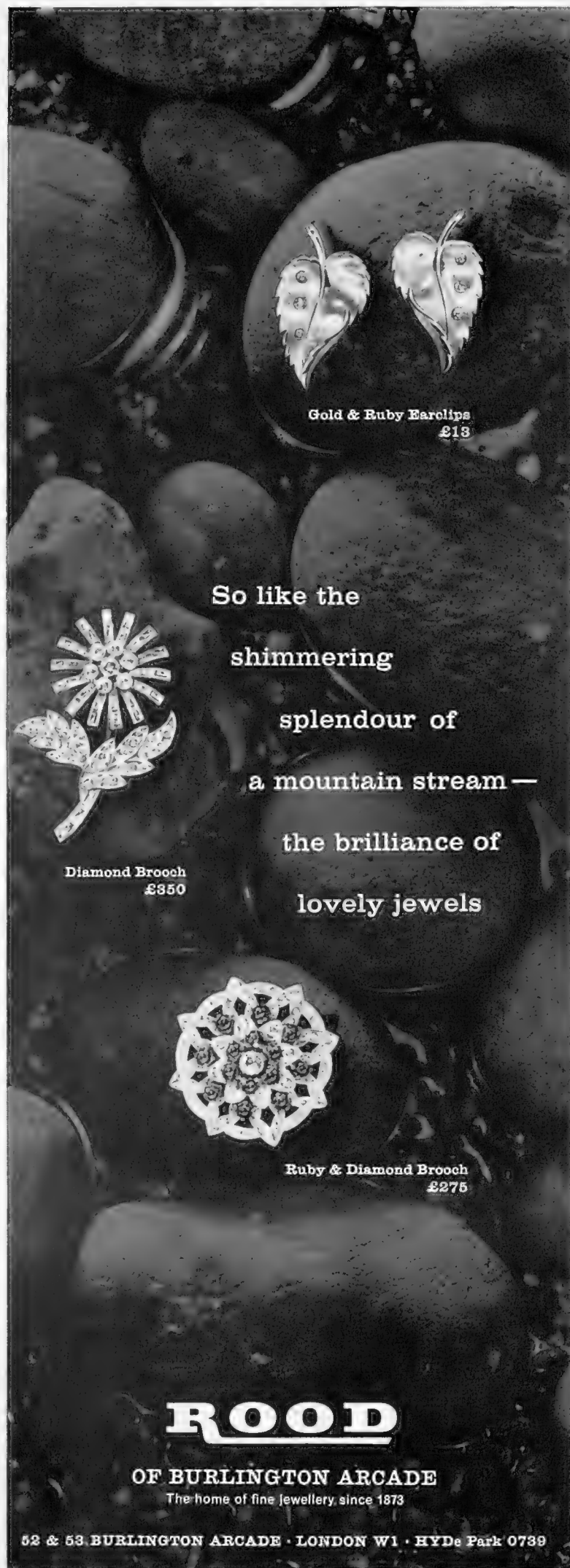
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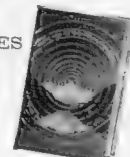
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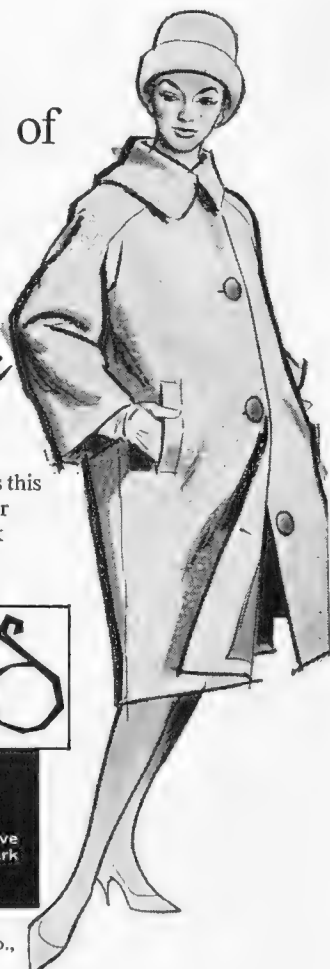
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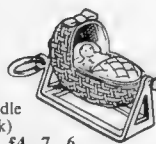


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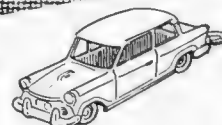
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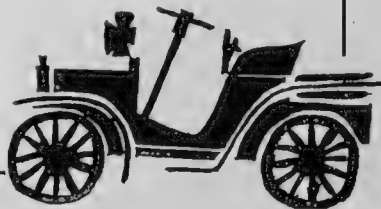
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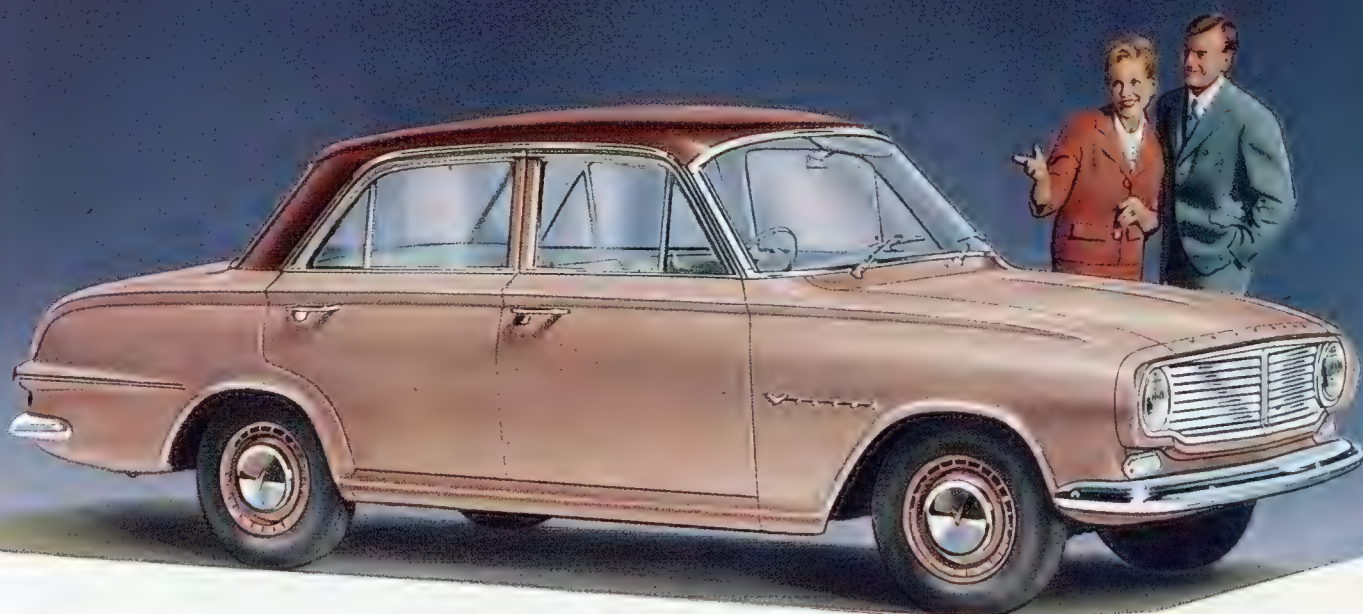
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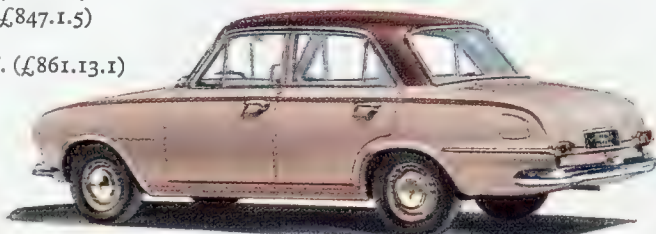
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